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ABSTRACT

This curriculum framework provides a model for developing appropriate and meaningful language arts curricula for high ability learners in kindergarten through grade 8. It is intended as a guide to making decisions about traditional curricular emphases within the language arts areas of reading, writing, speaking, and listening, as well as nontraditional areas like thinking, multiculturalism, and technology. The curriculum development guide discusses: issues in developing learner outcomes; current language arts learning objectives specified by state guides; learner outcomes in the concept, content, and process dimensions; and interdisciplinary applications through project work. Four goals are presented, each accompanied by learner outcomes and archetypal activities for high ability students in language arts. The goals include: to develop analytical and interpretative skills in literature, to develop persuasive writing skills, to develop linguistic competency, and to develop listening/oral communication skills. Several performance assessment protocols for language arts are provided. An annotated list of 37 exemplary resources for teaching language arts to high ability learners concludes the guide. (JDD)

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Joyce Van Tassel-Baska
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Linda Neal Boyce

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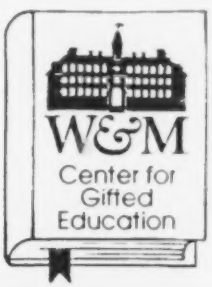

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Introduction

The purpose of this curriculum framework is to provide a model for developing appropriate and meaningful language arts curricula for high ability learners at K-8 levels. It is intended as a guide to making decisions about traditional curricular emphases within the language arts areas of reading, writing, speaking, and listening as well as non-traditional emphases in areas like thinking, multiculturalism, and technology. The target audience of the guide is teachers, administrators, and curriculum specialists who have responsibility for shaping appropriate curriculum experiences for these students in language arts.

Administrators, including curriculum specialists, may find the framework useful in shaping a language arts curriculum that merges the requisites of the new curriculum reform initiatives with the components of a challenging language arts curriculum for high ability learners. The emphasis in the framework on learner outcomes that are interdisciplinary, that emphasize higher level thinking, and that promote high standards in traditional strands of the language arts provides an important blueprint for school-based efforts in this content area.

Teachers may find the framework useful in consulting the activities and resources that focus on the learner outcomes that are represented. Sample activities and resources are included as archetypes for further development. The assessment activities in the framework also provide pre and post performance measures that may be used in the classroom.

Coherent curriculum evolves, from a strong rationale and goal structure that provides the standards within which high quality learning experiences for students might be defined. A curriculum framework provides such parameters for curriculum development. It defines the philosophy, goals, learner outcomes, and assessment protocols judged to be appropriate for students at given levels of instruction.

Curriculum frameworks, however, are sometimes viewed as too restrictive in their orientation, not allowing teachers the freedom necessary to create meaningful learning experiences for their students. Moreover, such models have been described as only accountability tools used to judge teacher ineffectiveness and poor student performance. In programs for high ability students, such models have been seen to prevent the constructivist approach to learning, namely that students must make meaning for themselves rather than have it imposed from the outside. Thus the development of specific frameworks in high ability curriculum for high ability learners has not been common. However, as we examine the importance of linking high ability education to content-based areas of the curriculum, it is critical that we consider the role of curriculum frameworks in that process.

The curriculum framework developed for this project serves several important functions, each of which is reviewed briefly below.

1) The framework provides a linkage from the broad "topics" papers and generalizations to the technology of school curriculum. It provides a scaffolding for the four major strands of language arts that allow educators to engage meaningfully in the process of curriculum development around a set of valid ideas.

2) The framework also provides a way to represent differentiation for high ability learners through the statement of learner outcomes. Currently, in most contexts, expectations for all learners are the same. This model attempts to show more advanced, complex, and sophisticated outcomes for high ability learners at earlier stages of development. Yet it also demonstrates how a single set of outcomes for all can be made sophisticated and advanced for high ability learners, but remain constant for other learners.

3) The framework model provides a way for readers to get a snapshot view of the key emphases of the project in direct relation to each other. The model also provides a way to traverse the elements individually through the continuum of K-8 levels.

4) The framework further emphasizes the importance of students' learning elements of the language arts in an integrated way as opposed to merely being exposed to them, with particular specified outcomes around that learning at the grade level clusters of 3, 6, and 8. As a device to emphasize learning, it also provides the basis for developing an assessment protocol to measure the extent of the intended learning at designated grade levels.

5) In addition to these worthy purposes, this curriculum framework also served as part of the teacher training effort during the summer in order to enable teachers to make the connections and applications necessary to engage in the unit development process. Thus it served as the organizing structure for guiding unit topic selection, providing key ideas about the concept of "change" to be taught in each unit, providing key thinking skill processes to be taught, infusing technology, and using literary habits of mind, critical thinking, and metacognition in the delivery system for each unit.

Issues In Developing Learner Outcomes

Fundamentally important to any curriculum development system, learner outcomes provide the framework within which specific curriculum work can proceed. These outcomes also provide the basis for meaningful assessment of learning. As we attempt to forge content-based curriculum for high ability learners with general curriculum, a critical aspect of that merger concerns learner outcomes. The following questions provide a basis for examining the development of appropriate learner outcomes for high ability students:

1. What are learner outcomes? Learner outcomes specify certain behaviors we want students to have at a particular point in their development. As such, they provide the basis for creating worthwhile learning experiences, for setting appropriate expectations and for assessing the extent of learning attained. We may want high ability third graders to be able to prepare a science project using the scientific process of selecting a topic of interest, reading a lot about the topic, designing an experiment to test a question of interest, completing the experiment, and communicating the results through a poster and oral presentation. We may want high ability sixth graders to read three short stories by Tolstoy and analyze their literary features. We may want high ability ninth graders to conduct a community survey on a topic of interest using basic statistics. These examples hopefully meet the important criteria for a high ability learner outcome. They each are 1) appropriately challenging for high ability students at the requisite stage of development, 2) they each are linked to a specific area of study within the regular school curriculum, 3) they each are substantive and worthy of substantial instructional time and student independent time spent on addressing them, and 4) they each can be assessed through authentic approaches. These criteria form a useful basis on which to judge high ability learner outcomes.

2. Why do we need to have learner outcomes for high ability students? There are several valid reasons that might be considered. First of all, every learner needs goals for learning and indicators that she is making progress in the learning task. Without a clear understanding of what is to be learned and how one may know that learning is taking place, the learner loses interest, motivation, and comes to see learning as a process devised by others that is trivial, irrelevant, and a waste of time. Thus the first reason for stating learner outcomes is to respond to learner needs for "making sense" of the learning tasks presented. A second reason for establishing high ability learner outcomes is to provide a clear differentiation of what high ability students can learn within a given period of time. Since the characteristics of high ability learners imply their capacity to learn basic material twice as fast as average learners and their capacity to handle more complex and sophisticated material at an earlier stage of development, appropriate learner outcomes for them must also reflect these distinctions. While the current state-developed learner outcomes for all students in many instances are well informed in respect to the state of the art in the specific disciplines of language arts, math, science, and social studies, they do not take into account these aforementioned characteristics of exceptional learners that require higher expectation levels for performance at every level of schooling. Thus differentiated learner outcomes are necessary for high ability students in order to be appropriately challenged in the curricular experiences of school. Lastly, learner outcomes have become necessary in order for teachers of the high ability students to have sufficent guidance in planning daily curriculum experiences. Random activities that offer short term appeal are poor fare for the capacities of high ability students. Activities must be tied to substantive outcomes; they must have a purpose larger than themselves and teachers must be able to see and understand the relationship between a classroom activity and its related outcome in order to execute worthwhile learning. Thus learner outcomes are necessary to guide effective teaching and learning.

3. How do learner outcomes for high ability students differ from the generic outcomes developed for all learners? Typically, the major differences lie in the scope of the outcome, the stage of development at which it is expected, and the implicit proficiencies necessary to fulfill it at an exemplary level. Let's examine a set of outcomes for all learners in the eighth grade English curriculum from one state juxtaposed with outcomes integrally related to the generic set but that were developed specifically for high ability students at that same grade level.

Generic	Gifted
• Comprehends a variety of materials according to a set of criteria or standards	• Evaluates diverse materials
• Is familiar with the structural elements of literature	• Creates a literary work in a self-selected form, using appropriate structural elements
• Develops an understanding of the chronology of American literature	• Analyzes and interprets key social, cultural, and economic ideas as expressed in the literature, art, and music of America at 40 year intervals

As we examine the pairs of learner outcomes, we can see that the examples on the right are consistently more challenging, broader in scope, focus on specific higher level thinking tasks, imply that students have mastered the basic underlying skills necessary to undertake necessary tasks (e.g., that students can basically comprehend what they read) and demand the development of multiple perspectives within and across areas of knowledge. These differences are typical in the comparison of learner outcomes for all with the outcomes for high ability students.

4. What should the assessment of learner outcomes for high ability students be? Just as the outcomes for high ability learners need to be differentiated, so too the assessment approach must be coherent with the stated outcome and therefore different from how the more generic outcome for all learners would be measured. Incorporating the assessment of outcomes into the teaching-learning process is essential to making the process of assessment as authentic as possible. For many learner outcomes suitable for high ability students, assessment will involve rating student products, whether they are written essays, projects, or original creative work. Thus developing appropriate scales for such use or adapting existing ones is essential to the task of creating matching assessments to outcomes.

5. How can teachers work with learner outcomes? It is tremendously important that teachers see learner outcomes as central to their work in the classroom, that they capture the heart of what students need to learn. In order for this insight to occur, teachers must have the opportunity to engage in the curriculum alignment process firsthand. One approach to engaging in this process is to have teachers develop activities that underlie each learner outcome to be reached. These activities can be developed in teams and discussed with other educators at appropriate times. Another approach to alignment is to develop suboutcomes that will lead to satisfactory performance at the end of the academic year. Again teacher teams are best utilized for this task which involves a careful analysis of the learner outcome. A third approach to curriculum alignment is to link outcomes to existing materials that are used in the classroom. Teachers can review basal texts for lessons that feed the outcome and explore supplemental resources that contribute directly to student learning as specified. All of these approaches to curriculum alignment are helpful to try with teachers, singly and in combination.

6. What about alignment with individual state learner outcomes? There is a need to use the state learner outcomes as the point of departure for creating the differentiated high ability learner outcomes, and to ensure that they are properly aligned. The example used in this paper is one model for representing the relationships between the two sets of learner outcomes. Not all generic learner outcomes would need to be altered or adapted for high ability students. Individual districts would decide which outcomes already meet the criteria of acceptability for the high ability student and create new ones only where they are needed. This process of curriculum alignment can also be effected at the individual learner level as well, thus allowing special populations of high ability learners and the needs of individual students to prevail and control the tailoring process for their curriculum.

Analysis of Current State Learning Objectives in Language Arts

As a part of the overall language arts project, a review of 24 state language arts curriculum guides was conducted (Dunkleberger, 1991). She found in her review that only seven states explicitly addressed the issue of high ability or gifted students within their guides. Others implicitly assumed that the same curriculum outcomes could meet the needs of all at the same levels of instruction. Her findings also noted that 52% of the state guides encouraged grade level basal textbook use, 40% encouraged literature-based instruction and 8% made no recommendation. Even in states encouraging literature-based programs, basals were still used as the predominant resource.

A second review was undertaken to ascertain the appropriateness of learner outcomes for high ability learners in states that had adopted a common core of learning for all students. This review of existing state curriculum documents provided an important touchstone for ideas about framework development. These documents were used 1) to determine important components of a curriculum framework that educators would expect to see, 2) to determine what reasonable outcomes for average learners were at these stages of development in language arts, and 3) to decide if additional features would be useful in framing out the parameters of language arts curriculum for the teachers who would use it as a guide for unit development. Based on the review of these guides, key elements were selected for representation in the curriculum framework.

After a careful review and analysis of language arts outcomes at K-8 levels in selected states, it is clear that there is a mismatch between the national emphasis on high level and measurable standards and the work of states on curriculum guides. Some of the key areas of discrepancy uncovered were:

1) State guides tended to be vague and unclear about student expectations. For example, at grade five, "students will express ideas and feelings in writing." The emphasis is clearly on the process of writing, with no expectation related to the quality of writing.
2) State guides tended to be so broad and general that assessment is difficult if not impossible. The emphasis on expressive writing, for example, invites a teacher to withhold evaluation commentary.
3) State guides tended to focus unevenly across the language arts strands. For example, at intermediate and middle school levels, language study and oral communication emphases were very limited.

4) State guides tended to emphasize lower level thinking. For example, at second grade level, oral communication outcomes emphasized basic procedures rather than the development of ideas.

5) State guides tended to ignore current language arts emphases issues such as being "meaning-based," reflecting multicultural/global literature and ideas, using technology, or engaging students in issues of significance.

6) State guides tended to stress less important aspects within strands. For example, reading skills were stressed with little or no emphasis on literature--its meaning and interpretation.

7) State guides provided no examples for teachers in how to address the outcomes through including activities or assessment strategies.

Based on what is currently available for all learners in the form of outcomes in many states, it would appear appropriate to develop exemplary outcomes that emphasize the most important elements of the language arts, based on the new language arts model proposed through the concept papers of this project. The model that follows provides one way to envision world class standards for high ability learners in line with the work of the National Assessment Governing Board on standards in reading.

The Process for Framework Development

The project staff used the definitional structure of scope and sequence emanating from the curriculum work of VanTassel-Baska (1992). Scope refers to the extensiveness of the curriculum experiences across a predetermined period of time. The determination of scope hinges on the value attached to what is to be taught. For purposes of the project, the scope of the curriculum was limited to the concept of "change" in language arts but applied in a variety of ways to other areas of learning. Sequence refers to the order in which the desired curriculum experiences will be taught and learned. For purposes of the project, the order was established around the progression of knowledge, skills, and concepts from kindergarten through grade 8, with individual units targeted for use at specific grade levels over this span of years.

Moreover, the six basic assumptions of the Dimensions of Learning model (Marzano et al., 1992) were also central to the thinking that went into the development of the curriculum framework. These six assumptions are:

1. Instruction must reflect the best of what we know about how learning occurs.
2. Learning involves a complex system of interactive processes that includes five types of thinking--the five dimensions of learning.
3. What we know about learning indicates that instruction focusing on large, interdisciplinary curricular themes is the most effective way to promote learning.
4. The K-12 curriculum should include explicit teaching of higher-level attitudes and perceptions and mental habits that facilitate learning.
5. A comprehensive approach to instruction includes at least two distinct types of instruction: one that is more teacher-directed and another that is more student-directed.
6. Assessment should focus on students' use of knowledge and complex reasoning rather than on their recall of low-level information.

These assumptions have been incorporated throughout the units as well and undergird all teacher training efforts.

Learner Outcomes: Concept Dimension

The concept of "change" was selected to use for unit development based on its ease of application to various areas of the language arts as well as to other areas of study. Integral to understanding this concept were a set of generalizations derived from extensive reading on the concept in philosophy, sociology, and science. These generalizations were:

- Change is pervasive.
- Change is linked to time.
- Change may be perceived as systematic or random.
- Change may represent growth and development or regression and decay.
- Change may occur according to natural order or be imposed by individuals or groups.

These generalizations were then converted into generic concept outcome statements for use across grade level clusters. No attempt was made to order these outcomes by grade levels. Rather, the translation of the concept outcomes became more sophisticated through the unit development process as the outcomes were treated from grades 3-8.

Students will be able to:

--Understand that change is pervasive.
--Illustrate the variability of change based on time.
--Categorize types of change, given several examples.
--Interpret change in selected works as progressive or regressive.
--Demonstrate the change process at work in a piece of literature.
--Analyze social and individual change in a given piece of literature.

Specific applications of these outcomes need to be developed for underlying curriculum units. Each of the following applications was made for the units accompanying this framework.

--The generalizations about change were used as one basis for literature discussion.
--Selected writing assignments addressed the concept.
--Culminating unit experiences traced the concept of change across time periods, cultures, and pieces of literature.
--Vocabulary webs encouraged students to understand how words have changed over time.
--Emphasis on the writing process, oral communication, and research illustrate the concept of change as a process of individual learning.
--Metacognition was emphasized as a change strategy for learning.

Learner Outcomes: Content Dimension

For each grade level cluster, content outcomes based on the key strands in language arts were developed. Outcome statements were derived from broad goals for reading/literature, writing, language study, and oral communication. These outcome statements became the basis for teacher development of units and assessment of student learning in their units. The goals and learner outcomes developed for this project were:

Goal #1: To develop analytical and interpretative skills in literature.

Learner Outcomes

A. Describe what a selected literary passage means.

B. Cite similarities and differences in meaning among selected works of literature.
C. Make inferences based on information in given passages.
D. Create a title for a reading selection and provide a rationale for the selection to justify it.

Specific applications of these outcomes need to be developed for underlying curriculum units. Each of the following applications was made for the units accompanying this framework.

1. Pre-post assessment on literary analysis and interpretation, based on selected outcomes, were embedded in each unit.
2. Literature webs and other graphic organizers were used in each unit to promote literature understanding and response.
3. Response journals and logs were used to link literature to writing in the immediacy of the classroom discussion.
4. Specific study of vocabulary and language embedded in key selections of literature enhanced literary understanding.
5. Each selected literary piece was used in a shared inquiry model of discussion that focused students' constructing meaning based on their reading.

Goal #2: To develop persuasive writing skills.

Learner Outcomes

A. Select an issue of significance.
B. Develop a concept map (e.g., web, outline, causal network) for writing about a topic.
C. Develop a thesis statement for an essay and identify sources that support the thesis statement.
D. Develop an essay (thesis statement, supporting details, and conclusion), given a list of persuasive issue topics).
E. Complete a piece of writing using a three-phase revision process based on peer review, teacher feedback, and self-evaluation.

Specific applications of these outcomes need to be developed for underlying curriculum units. Each of the following applications was made for the units accompanying this framework.

1. Pre-post writing assessments using an argument model were embedded in each unit.
2. Students wrote expository paragraphs and essays using the persuasive writing model throughout each unit.
3. Students engaged in the writing process approach in each unit.
4. Students developed at least one issue of significance in written form (e.g.,research paper or essay) in each unit.
5. Students used concept maps to organize their thinking prior to writing.
6. Assessment of written work included peer, self, and teacher evaluation for each unit.

Goal #3: To develop linguistic competency.

Learner Outcomes

A. Analyze the form and function of words in a given context.
B. Develop vocabulary power commensurate with reading.
C. Apply standard English usage in written and oral contexts.
D. Evaluate effective use of words, sentences, and paragraphs in context.

Specific applications of these outcomes need to be developed when writing curriculum units. Each of the following applications was made for the units accompanying this framework.

1. A pre-post assessment on grammar was included in each unit.
2. Sentences from the literature selections were used in class to reinforce the independent study of grammar.
3. Vocabulary webs were used to study the etymology, meaning, and relationships of words in literature. The webs promoted increased word power and facilitated vocabulary analysis. Sentence selections from the literature studied were analyzed for grammatical properties.
4. Self study grammar packets were completed by students outside of class with teacher support and in class small group work.
5. Revision and editing of written work gave students opportunities to demonstrate and refine effective use of language.
6. Self-assessment and peer-assessment instruments provided opportunities to evaluate the use of language, vocabulary, and grammar.

Goal #4: To develop listening/oral communication skills.

Learner Outcomes

A. Discriminate between informative and persuasive messages.
B. Evaluate an oral persuasive message according to main idea and arguments cited to support it.
C. Develop skills of argument formulation (claim, data, and warrant).
D. Organize oral presentations, using elements of reasoning as a basis.

Specific applications of these outcomes need to be developed for underlying curriculum units. Each of the following applications was made for the units accompanying this framework.

1. A pre-post assessment for listening skills was embedded in each unit.
2. The inquiry-based discussion model promoted active listening and expression of ideas.
3. Issues of significance provided a context for argument formulation.
4. Opportunities for oral presentations woven into the units included: group and individual reports, debates, interviews, reporting on research, and panel discussions.
5. Critical listening experiences were provided through guest speaker presentations, video viewing, and peer presentations.
6. Self-assessment and peer-assessment instruments provided opportunities to evaluate oral communication and elements of persuasion.

Learner Outcomes: Process Dimension

Just as the project promotes a thematic or conceptual orientation in the teaching of language arts, it also emphasizes a strong process orientation toward thinking and reasoning. Based on recent work in teaching critical thinking (Paul, 1992), the project focuses on selected elements of reasoning as a generic basis for the teaching of reading, writing, speaking, and listening skills. Virtually all modes of communication are subject to these elements. The elements used extensively in this project follow along with the criteria for assessment of that element.

Elements of Reasoning	Application Questions	Criteria for Assessment
1) Purpose, goal, or end view (e.g., Does the student have a purpose--is it stated orally or in writing?)	What is the author's purpose in _____? What is the purpose of your essay?	Clarity, significance, realism, and consistency
2) Issue of significance, question at issue, or problem to be solved (e.g., Can the student frame an issue--in writing, in debating, etc.)	What is the central problem for characters in the story? What is the major issue at stake in _____?	Clarity in problem/ issue formulation
3) Point of view (e.g., Can a student formulate a consistent point of view and represent multiple points of view fairly?)	What is the author's point of view? What is your perspective on _____? Why?	Clarity and consistency (broad, flexible, fair)
4) Assumptions (e.g., Can a student articulate the assumptions behind her reasoning?)	Why do you react to the story in that way? What role do values and beliefs play in your perspective?	Clarity, justification, importance, consistency
5) Concept mastery (e.g., Can students apply principles, roles, and theories in valid ways?)	What is the accurate use of standard English in the following passages?	Depth, clarity, relevance, syntax, and vocabulary
6) Evidence (e.g., Can students present data to support a claim/ issue/idea that they express in written or oral form?)	What are the reasons that support your point of view? Why do you think _____ is better than _____? Provide evidence.	Relevance, adequacy, consistency
7) Inferences (e.g., Can students draw accurate inferences from what they read, write, say, or hear?)	What inference do you draw from the author's ending about what happens to _____? What is your conclusion to the essay?	Relevance, adequacy, consistency
8) Implications and consequences (e.g., Can students make valid implications from ideas and data provided to them?)	What plan of action could be developed based on your reading of the textbook censorship issue?	Significance, realism

Although these elements of reasoning were not directly assessed in the project, they were translated into generic outcomes that ensured the embedding of critical thinking into the teaching of all the language arts.

Students will be able to:

- State a purpose for all modes of communication, their own as well as others.

- Define a problem, given ill-structured, complex, or technical information.
- Formulate multiple perspectives (at least two) on a given issue.
- State assumptions behind a line of reasoning in oral or written form.
- Apply linguistic and literary concepts appropriately.
- Provide evidence and data to support a claim, issue, or thesis statement.
- Make inferences, based on evidence.
- Draw implications for policy development or enactment based on the available data.

Specific applications of these outcomes need to be developed for underlying curriculum units. Each of the following applications was made for the units accompanying this framework.

- Each question cluster for discussion was developed using the key elements of reasoning as a backdrop.
- The research model used in each unit was patterned on the reasoning process, delineated through the outcomes.
- The argument model promoted in writing assignments stressed the elements of purpose, evidence, and conclusions.
- Oral presentations observed and presented by students were organized and critiqued using selected elements of reasoning.
- Listening activities called for students to identify speaker purpose, evidence for ideas, and conclusion.

Interdisciplinary Applications Through Project Work

For each grade level cluster, applications to at least two other areas of study beyond language arts were explored using the generalizations for change as the guiding model. Thus at K-2, students may study social change and number transformation; at 3-5 students may study the growth of cities as change and language as morphology; at 6-8 students may study political and economic change. These explorations were encouraged as the special project component of the units to be done in class, as homework, or as extensions to the unit.

Sample projects in these interdisciplinary areas may be found below.

Students will be able to:

- Characterize styles of art based on historical and cultural periods, through creating an exhibit.
- Illustrate change in musical taste from 1900-1990 within the genres of jazz, folk, and classical, through developing an exhibit, written paper, or illustrated talk.
- Trace the development of a given city over 100 years in key demographic variables such as population, area, industries, educational opportunities, and cultural opportunities, through preparing an exhibit and report.
- Analyze how new words enter the English language, through keeping a log of such instances encountered through outside research.

The following diagram represents the relationship of learner outcomes and teaching strategies employed in the language arts framework and subsequent units. The conceptual structure of learner outcomes on the left provides the basis for the specific teaching strategies to be employed with students on the right. The units are centered on literature selections which provide the source for the conceptual outcomes to be explored and the catalyst for the learning strategies to be employed.

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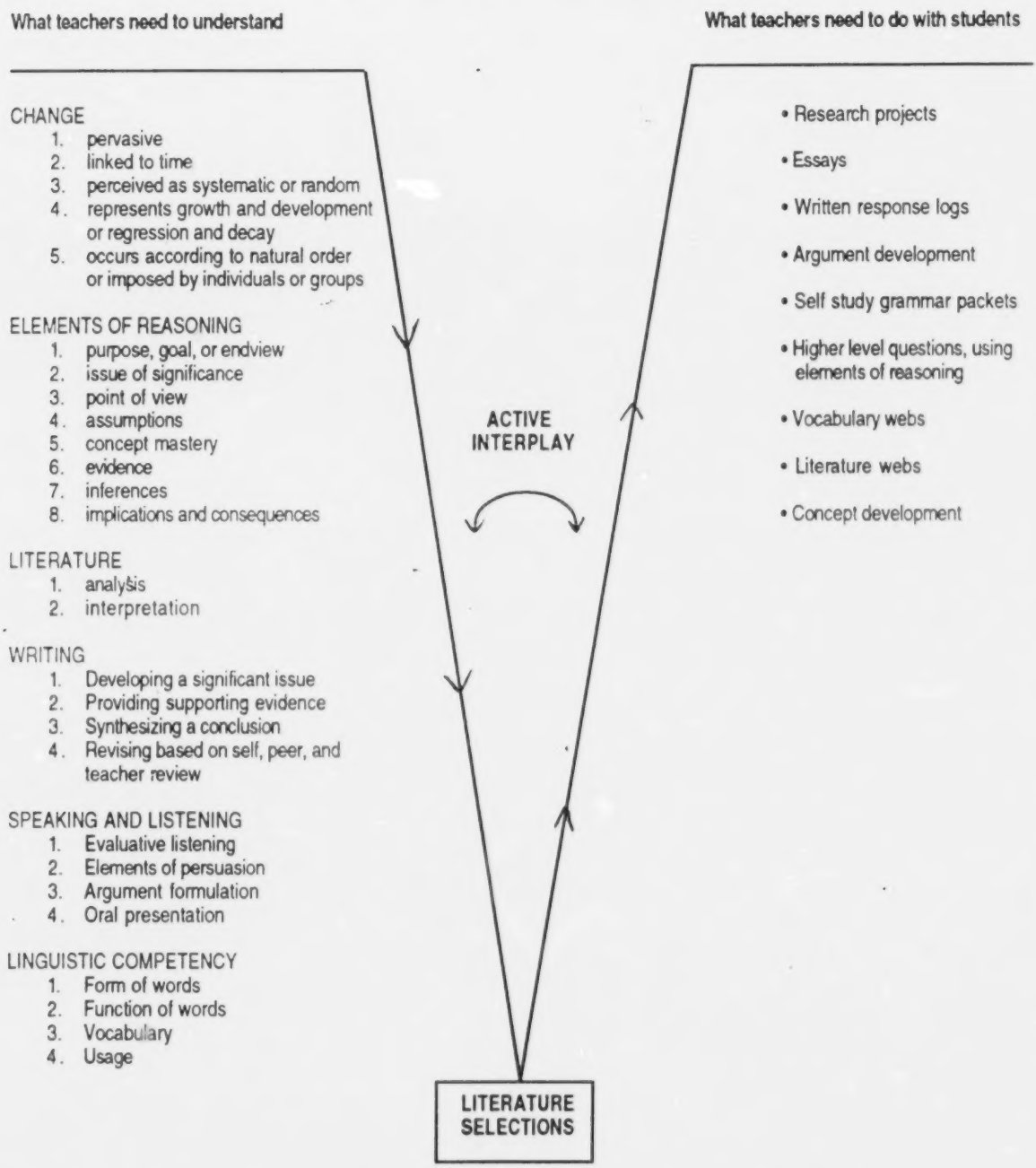

Adapted from Novak, J. D., & Gowin, D. B. (1984). Learning how to learn. NY: Cambridge University Press.

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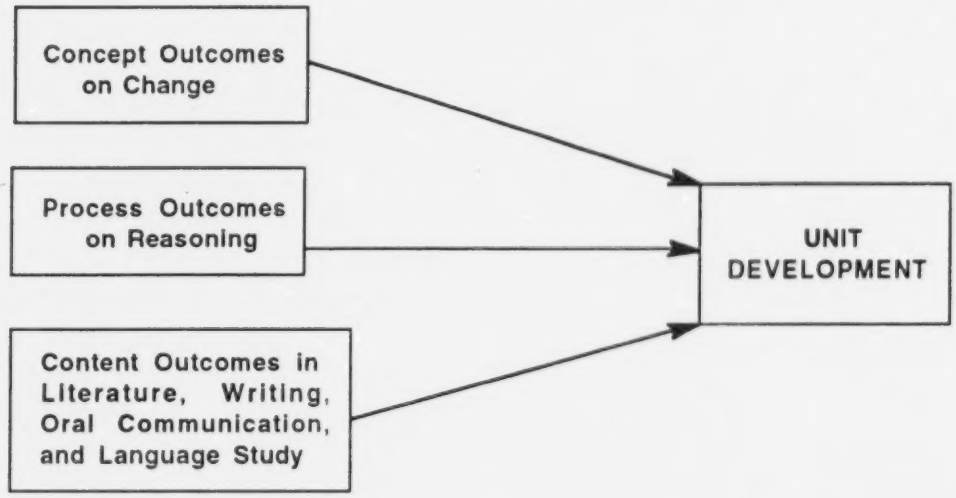
The curriculum framework for developing language arts units for high ability learners then is based on three major types of learner outcomes: concept outcomes organized around the theme of "change;" process outcomes organized around the elements of reasoning, content outcomes organized, around the four strands of the language arts--literature, writing, oral communication, and language study. Each set of outcomes drove the development of classroom units such that most lesson plans reflect an emphasis on each type of outcome. Figure 1 portrays this idea graphically.

Figure 1
Emphasis of Learner Outcomes on Unit Development


Concept Outcomes on Change
Process Outcomes on Reasoning
Content Outcomes in Literature, Writing, Oral Communication, and Language Study
UNIT DEVELOPMENT

Although each set of outcomes was used to guide unit development, only selected content outcomes were used for assessment purposes. The assessment protocols developed were 1) representative of each content strand, 2)incorporated an emphasis on the elements of reasoning, and 3) probed understanding of the concept of change. Thus the integrated features of the curriculum were not lost in the assessment process. Moreover, the outcomes measured were also deemed to be the most important for high ability learners. For example, the emphasis on persuasive writing has been demonstrated to be a weakness among this group of learners at all stages of development. Thus, it is highlighted for special emphasis in the project.

Each set of outcomes and archetypal activities were also developed with an eye to characteristics and needs of high ability learners. The following chart illustrates this relationship:

High Ability Learner Characteristics	Corresponding Emphases in the Curriculum
• Advanced reading ability	• Corresponding rich, complex literature selected
• Advanced vocabulary	• Corresponding emphasis on vocabulary development
• Abstract reasoning skills	• Emphasis on high level reasoning in discussion of literature, writing assignments, and oral presentations
• Ability to make connections	• Thematic organization of curriculum
• Power of concentration	• Emphasis on analysis and interpretation of literature • Emphasis on long-term projects and meaningful homework
• Concern for moral and ethical issues	• Research on issues of significance
• Emotional sensitivity	• Opportunities for personal response to literature and language
• Ability to generate original ideas	• Emphasis on generative project work

Activities that were used in these units supported increased levels of complexity that are essential to curriculum development or curriculum elements for high ability learners.

1) Literature selections used in the units were selected using specific criteria for high ability learners. In addition, the inclusion of multicultural literature added another dimension of complexity.
2) The inquiry model of discussion moved students from initial reactions to analysis and interpretation of a reading or speech. It forced students to consider multiple perspectives.
3) Vocabulary study in the units went beyond definitions. It modeled detailed study of challenging words including investigation of etymology, antonyms, synonyms, and related words.
4) Consideration of issues was treated on several levels of sophistication. Individual points of view were supported and argued through techniques of persuasion and a claim/data/warrant model. Students were also required to consider and address other points of view.
5) Grammar was treated as a system of thought rather than a set of rules.
6) Interdisciplinary connections were made in the units not only by integrating the language arts with the "sister" arts of music and visual arts but also by addressing changes in social, cultural, economic, and political aspects of various societies.

Goals, Learner Outcomes, and Archetypal Activities for High Ability Students in Language Arts

The following section provides a model for linking each of the language arts goals to grade level cluster outcomes to exemplary or archetypal activities. It is suggested that a language arts program for high ability learners place somewhat equal emphasis on each of the goals. It is also clearly recognized that multiple goals might be addressed through carefully developed complex activities or extended homework assignments. Thus the activities that follow are primarily meant to illustrate the application of the goals to learner outcomes in the classroom.

Goal #1: To develop analytical and interpretative skills in literature.

Learner Outcomes

Students will be able to:

A. Describe what a selected literary passage means.

K - 2
- Identify literary structures of character, plot, and setting.
- Identify and define key words in given reading passages.
- Identify key ideas, feelings, or associations that a passage has for the reader.
- Identify author's purpose and audience.
- Create a concept map of the passage.

3 - 5
- Identify literary structures of character, motivation, and theme.
- Identify and define key words in given reading passages.
- Identify key ideas, feelings, or associations that a passage has for the reader.
- Identify author's purpose and audience.
- Create a concept map of the passage.

6 - 8
- Identify literary structures of symbol and allusion.
- Identify and define key words in given reading passages.
- Identify key ideas, feelings, or associations that a passage has for the reader.
- Identify author's purpose and audience.
- Create a concept map of the passage and apply it to a one-page written description.

Archetypal Activity

Students will be provided a short written passage at the appropriate reading level for high ability learners:

The Old Man and His Affectionate Son

Once upon a time, there lived a son who was very dutiful and devoted to his father. In those days, it is said, there was a law requiring aged parents, who could no longer work, to be carried to and discarded in the mountains.

The affectionate son's father also grew old and was no longer able to work. Now that the time came to discard him, the son one day set out with the father on his back and went deep into the mountains. While being carried on the son's back, the father who loved him dearly, tore off twigs of trees and dropped them to the ground as guiding marks for fear the son might get lost on his way back.

Far up in a mountain, the son spread leaves at a spot which was sheltered from the rain and placed the father on the leaves. "Now, my dear father," he said, "I must bid you farewell." Thereupon, the father broke off a nearby twig, and showing it to the son, said: "Dear son, lest you should lose your way, I have dropped twigs like this on the ground so that you may find your way. The twigs will guide you home. Now, good-bye, dear son!"
Moved to tears by his father's affection, the son could not leave him behind and carried him back down the mountain.

However, if this became known to the lord of the country, both the parent and the son would be severly punished. So the son dug a cave in the back yard and hid his father there. Every day, he carried meals to his father in the cave, and whenever he obtained a delicacy, he never failed to share it with him.

One day, the lord put up notices in various parts of the country, calling upon people to submit "ropes made of ashes." Everybody was at a loss how to twist ashes into ropes, and in the village where the dutiful son lived, no one could solve this difficult problem, either.

Upon learning of this, the father said to his son: "Strand a rope tightly and burn it on a board." When the son did just as the father had told him to, a rope of ashes was formed. He took it to the lord and received high praise for having solved the difficult problem.

Shortly after that, the lord showed him a simple wooden pole which retained no traces of its original shape, and ordered him to confirm which end of the pole had been the root. The son brought the pole back home and asked his father what to do. The father said to him: "Put the pole slowly into the water. The end which floats lightly is the head, and the end which tends to dip into the water is the root."

The son tested the pole according to his father's instruction and reported the result to the lord. Impressed with the fine settlement of the second difficult problem as well, the lord warmly praised the son.

However, the lord then came up with a third knotty problem, which was more difficult than the previous two. That is, he ordered the some to make a "drum that can be sounded even without beating."

The son again consulted his father, who immediately: "Well, nothing could be easier, son. Go and buy leather. Then go to the mountain and bring a beehive." The son did as instructed and the father made him a drum with the beehive in it. "Take this to the lord," he said to the son.

Promptly, the son took the drum to the lord. When the lord touched the drum, the surprised been within flew about and bumped into the leather membranes. Consequently, the drum started to sound.

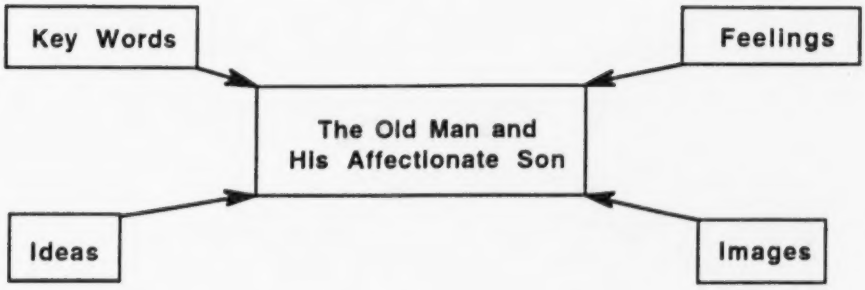
Complimenting the son on the remarkable solution of the three difficult problems in succession, the lord asked him how he could manage to find such wonderful solutions.

The son replied: "Being too young to have enough experience and wisdom, I could not work out any of the problems. To tell the truth, I obtained all the solutions from my old father, rich in experience and wisdom." Tearfully, he confided everything, saying: "I could not leave my father behind in the mountain, so I have hidden him in my home."

Impressed with the son's story, the lord said. "Well, I did not know old people were so sagacious and valuable. From now on, nobody will be allowed to cast off old parents in the mountains." After that, it is said, old people spent happy lives with their young.

Source: Folk Tales of Old Japan (1975). Toyko: The Japan Times, Ltd.

After reading the passage, ask students to create a literature web, using the model found on the next page.



Then ask the following questions:

- What do we know about literary structural elements from this passage? Identify important characters and ideas.
- What do the following words mean in terms of how they are used in the passage? Delicacy, knotty, sagacious, succession.
- How did you relate to the passage? What feelings did you have about it?
- For what reasons would the author have written this? (e.g., To whom is he speaking? Why does he wish to persuade that audience?)
- What types of webs did you create? (Have 3-5 students share and discuss their webs.)

B. Cite similarities and differences in meaning among selected works of literature.

K - 2
- Analyze characters from two different pieces of literature.
- Compare sequence of events from two different pieces of literature.
- Compare settings from three pieces of literature.

3 - 5
- Select two pieces of literature and analyze characters with respect to qualities and motivation.
- Compare the use of a theme by two different authors; compare the use of a given theme by one author in two different works.
- Given a piece of literature, describe characters, plot, setting, character motivation, and theme(s). Be able to compare this description to another piece of literature on at least three dimensions.

6 - 8
- Choose two pieces of literature and analyze the use of symbols and allusions in each.
- Given two pieces of literature, discuss all aspects of literary structure in each, citing similarities and differences.

Archetypal Activities

- In groups of three students, compare and contrast the theme, setting, and plot of two novels by Betsy Byars. Prepare to comment in class.

- Compare "Charles" and "The Lottery" in respect to similarities. They are both short stories written by Shirley Jackson. Write a 250 word theme to these similarities.

- How is the theme of human flaws (e.g., greed, meanness, apathy) treated differently by Langston Hughes and Emily Dickinson? Study at least a dozen poems by each author before responding in a written essay.

C. Make inferences based on information in given passages.

K - 2 a. Identify main ideas of passages.
b. Cite supporting details for the idea in one passage.
c. Develop a "next" ending to the passage.

3 - 5 a. Identify main ideas of passages.
b. Cite supporting details for the idea in one passage.
c. Develop appropriate inferences, given a passage and guided questions.

6 - 8 a. Identify main ideas of passages.
b. Cite supporting details for the main idea.
c. Develop appropriate inferences, given a passage and guided questions.

Archetypal Activity

Have the students read the following passage and discuss the questions in dyads:

Any survey of medieval town life delights in the color of guild organizations: the broiders and glovers, the shipwrights and upholsters, each with its guild hall, its distinctive livery, and its elaborate set of rules. But if life in the guilds and at the fairs provides a sharp contrast with the stodgy life on the manor, we must not be misled by surface resemblances into thinking that guild life represented a foretaste of modern life in medieval dress. It is a long distance from guilds to modern business firms, and it is well to fix in mind some of the differences.

In the first place, the guild was much more than just an institution for organizing production. Whereas most of its regulations concerned wages and conditions of work and specifications of output, they also dwelt at length on noneconomic matters: on a member's civic role, on his appropriate dress, and even on his daily deportment. Guilds were the regulators not only of production but of social conduct.

Between guilds and modern business firms there is a profound gulf. Unlike modern firms, the purpose of guilds was not first and foremost to make money. Rather, it was to preserve a certain orderly way of life--a way which envisaged a decent income for the master craftsmen but which was certainly not intended to allow any of them to become "big" businessmen. On the contrary, guilds were specifically designed to ward off any such outcome of an uninhibited struggle among their members. The terms of service and wages were fixed by custom. So, too, were the terms of sale: a guild member who cornered the supply of an item or bought wholesale to sell at retail was severely punished. Competition was strictly limited and profits were held to prescribed levels. Advertising was forbidden, and even technical progress in advance of one's fellow guildmen was considered disloyal.

Surely the guilds represent a more "modern" aspect of feudal life than the manor, but the whole temper of guild life was still far removed from the goals and ideals of modern business enterprise. There was no free competition and no restless probing for advantage. Existing on the margin of a relatively moneyless society, the guilds were organizations that sought to take the risks out of their slender enterprises. As such, they were drenched in the medieval atmosphere as the manors.

1. The author is primarily concerned with:
   a. analyzing the origins of the guild system
   b. explaining the relationship between manors, fairs, and modern business firms
   c. depicting the weaknesses of the guilds' business practices
   d. stressing the historical evolution of guilds to modern business firms
   e. discussing some differences between medieval and modern business practices

2. According to the passage, modern business enterprises, compared to the medieval guilds, are:
   a. more concerned with increasing profits
   b. influenced more by craftsmen than by tradesmen
   c. less progressive in financial dealings
   d. less interested in quantity than quality

3. It can be inferred that the guilds were organized as they were because:
   a. life on the manors was boring and drab
   b. technical improvements were still improbable
   c. they stressed preservation and stability, not progress
   d. people in medieval times were interested in advancing individual liberty
   e. social status was determined by income

4. According to the passage, which of the following would LEAST likely be found in a guild handbook?
   a. The fees a master guildsman should charge.
   b. The bonus a member would receive for record sales.
   c. The maximum number of hours a guildsman would be expected to work.
   d. The steps a new shipwright would follow to become a master craftsman.
   e. The organizations to which a member should contribute as an upstanding citizen.

5. With which of the following statements concerning modern business firms would the author be most likely to agree?
   a. They make rules concerning appropriate business practices for employees.
   b. They permit the free play of price in terms of service and sales.
   c. Their main concern is the stability of profit levels.
   d. Their air is to discourage competition among independent manufacturers.
   e. They are organized in such a way that cooperating monopolies will develop.

Source: The College Board (1991). Taking the SAT 1991-92. Princeton, NJ: College Board.

D. **Create a title for a reading selection and provide a rationale for the selection to justify it.**

K - 2
- Use concept mapping to organize the reading selection according to key elements.
- Identify a word or phrase that expresses best what the selection means.
- Identify two reasons for the title choice.

3 - 5
- Use concept mapping to organize the reading selection according to key elements.
- Identify a key word, phrase, or sentence that expresses best what the selection means.
- State orally and in written form three reasons for the title selected.

6 - 8
- Use concept mapping to organize the reading selection according to key elements.
- Identify a key word, phrase, or sentence that expresses best what the selection means.
- Develop a 3 minute speech and a 250 word essay that argues for a particular title.

<u>Archetypal Activity</u>

Select an appropriate stimulus (e.g., Sandburg's "Grass" poem included below).
--Have students read and record important thoughts/ideas that come to mind.
--Have students create a representation of the stimulus through:
--an informal outline
--a web
--a causal network
--Have students create a title or a one-sentence overview.
--Have students share with each other in groups of three; ask for five volunteers to present their organizer, their title, and the rationale for it with the class.
--Hold a secret ballot on which presentation was best, citing three reasons.

Example:

Pile the bodies high at Austerlitz and Waterloo.
Shovel then under and let me work--
I am the grass; I cover all.

And pile them high at Gettysburg.
And pile then high at Ypres and Verdun.
Shovel them under and let me work.
Two years, ten years, and passengers ask the conductor:
What place is this?
Where are we now?

I am the grass,
Let me work.

--Carl Sandburg (1878-1967, American poet), "Grass" (1918)

Goal #2: To develop persuasive writing skills.

Learner Outcomes

Students will be able to:

A. Select an issue of significance.

K - 2
- Given an issue, brainstorm what is known, ways to study it, and what needs to be known.
- Define a stance on the issue.
- Locate possible sources for explaining the issue.

3 - 5
- Given three issues, select one and brainstorm what is known, ways to study it, and what needs to be known.
- Define a stance on the issue.
- Locate possible sources for exploring the issue.

6 - 8
- Given a list of issues to explore, select one and brainstorm what is known, ways to study it, and what needs to be known.
- Identify possible sources (including a primary source) for exploring the issue.
- Identify a thesis statement.

Archetypal Activity

1. Provide students with a set of issues that are ill-defined:
   --Right to privacy
   --Equal protection under the law for children
   --Voting rights for women around the world

2. Have them prepare "a need to know" board.

"Need to Know" Board

What Do We Know?	What Do We Need to Know?	How Can We Find Out?

3. After discussion and board completion, share findings across groups.

4. Individually, select one issue and create a statement to use as a thesis for a persuasive essay.

B. Develop a concept map (e.g., web, outline, causal network) for writing

about a topic.

K - 2
- Use a web to relate ideas about the selected issue.
- Describe the web orally.

3 - 5
- Select an organizational pattern or organizer of choice.
- Describe the topic orally, using an organizer as a graphic.

6 - 8
- Use the generalization organizer to map the topic.
- Evaluate the map using predetermined criteria.
- Present the map for peer critique.

Archetypal Activity

- Read three articles or other sources related to the issue.
- Develop a concept map for each article.
- Compare and contrast the articles using a Venn diagram.
- Develop a master concept map based on all three sources.

C. **Develop a thesis statement for an essay and identify sources that support the thesis statement.**

K - 2
- Use various reference sources to support a statement.
- Develop note taking skills.
- Develop paraphrasing skills.

3 - 5
- Given a set of developed essays, identify the thesis statement.
- Use one bibliographic technique to represent sources in written form.
- Develop note taking skills.
- Develop paraphrasing skills.

6 - 8
- Write a thesis statement that is supportable by published sources.
- Use one bibliographic technique to represent sources in written form.
- Develop note taking skills.
- Develop paraphrasing skills.

Archetypal Activity

- Choose one of the following issues:
  --Animal Rights
  --Adoption Files: Closed or Open
  --Book Censorship

- Locate and survey three sources about this issue. Write a thesis statement based on your survey.

- Use a consistent bibliographic format to document your sources.

D. Develop an essay (thesis statement, supporting details and conclusion), given a list of possible issue topics.

K - 2
- Given a list of topics, develop a paragraph on one that has a beginning, middle, and end.
- Use various reference sources to support a given statement on the topic.

3 - 5
- Given a list of issues, develop three paragraphs on one issue.
- Use various reference sources to support a given statement on the issue.

6 - 8
- Given a list of three issues, develop an essay on one issue.
- Use various reference sources to support a given statement on the issue.

<u>Archetypal Activity</u>

- Develop a persuasive essay on one of the following issues:
  --Mankind is on a path toward human progress.
  --Studying our past will help us cope with the future.
  --Overpopulation is the biggest problem we face over the next 100 years.

- Use multiple sources including surveys, interviews, and library sources to support your perspective.

E. Complete a piece of writing using a three phase revision process based on peer review, teacher feedback, and self-evaluation.

K - 2
- Use a simple review form to solicit peer comments.
- Use conferencing techniques for revision.
- Use a self-evaluation checklist to revise work.
- Demonstrate inclusion of revision suggestions from all the sources.

3 - 5
- Use workshopping group for peer review.
- Use conferencing techniques for revision.
- Use self-evaluation checklist to revise work.
- Demonstrate inclusion of revision suggestions from all the sources.

6 - 8
- Use dyads for peer review ideas for revision.
- Use teacher-written comments for revision.
- Use editing techniques for revision.
- Synthesize revision feedback effectively into final draft form.

<u>Archetypal Activities</u>

- Read your essay out loud to the two other people in your group. Use the following questions to get feedback. Then revise your essay based on the comments of the listeners.
  --What do you like about it?
  --What do you want to know more about?
  --Is there anything that doesn't make sense?
  --Do my arguments persuade you?

- Use the following self-assessment form to critique your essay.

Writing Self-Assessment

Name: _____

Exercise: _____

Use the following rating scale to evaluate your skills in this essay:

3 = excellent
2 = satisfactory
1 = needs improvement

MY MAIN IDEA IS CLEAR ..... _____
MY POINT OF VIEW IS CREDIBLE ..... _____
I USE AN APPROPRIATE LEVEL OF DETAIL ..... _____
MY DETAILS SUPPORT THE MAIN IDEA ..... _____
MY IDEAS ARE ORGANIZED LOGICALLY ..... _____
MY ARGUMENTS ARE STRONG AND WELL-SUPPORTED ..... _____
MY CONCLUSION FOLLOWS FROM MY ARGUMENT ..... _____
MY VOCABULARY IS RICH, VARIED, AND APPROPRIATE ..... _____
MY SPELLING IS ACCURATE ..... _____
MY CAPITALIZATION IS CORRECT ..... _____
MY PUNCTUATION IS CORRECT ..... _____
MY GRAMMAR IS CORRECT ..... _____

TOTAL POINTS EARNED ..... _____

.....

My essay is strong in these ways: _____

_____

_____

My essay could be improved in these ways: _____

_____

_____

Goal #3: To develop linguistic competency.

Learner Outcomes

Students will be able to:

A. Analyze the form and function of words in a given context.

K - 2
- Recognize all parts of speech (e.g., nouns, verbs, modifiers, and conjunctions) and understand their functions.
- Identify the basic sentence pattern of subject and predicate.
- Create simple sentences using all parts of speech.

3 - 5
- Recognize and use all basic sentence patterns.
- Recognize and use all word forms and functions.
- Use appropriate form and function of words in writing and speaking.

6 - 8
- Analyze patterns of complicated sentence structure.
- Diagram sentences, indicating how each word contributes to the sentence meaning.
- Create a story, using a given set of word forms and functions.
- Expand or reduce given sentences for specific purposes (e.g., greater elaboration/ description or greater conciseness/clarity).

Archetypal Activity

adj.	noun	prep.	adj.	noun	verb	adj.	adv.	adj.	noun
The	reader	of	this	book	is	a	very	good	student.
	simple subj.	prep. phrase			simple pred.				subject complement

complete subject ——— complete predicate

a one-clause sentence

See if you can analyze the following sentence as I analyzed the one above:

We inspect ideas with grammar.

--from M. Thompson's
The Magic Lens

B. Develop vocabulary power commensurate with reading.

K - 2
- Use dictionaries and thesauruses for understanding word meanings.
- Master key vocabulary in selections provided.
- Use new words in written and spoken contexts.
- Master selected prefixes and suffixes.

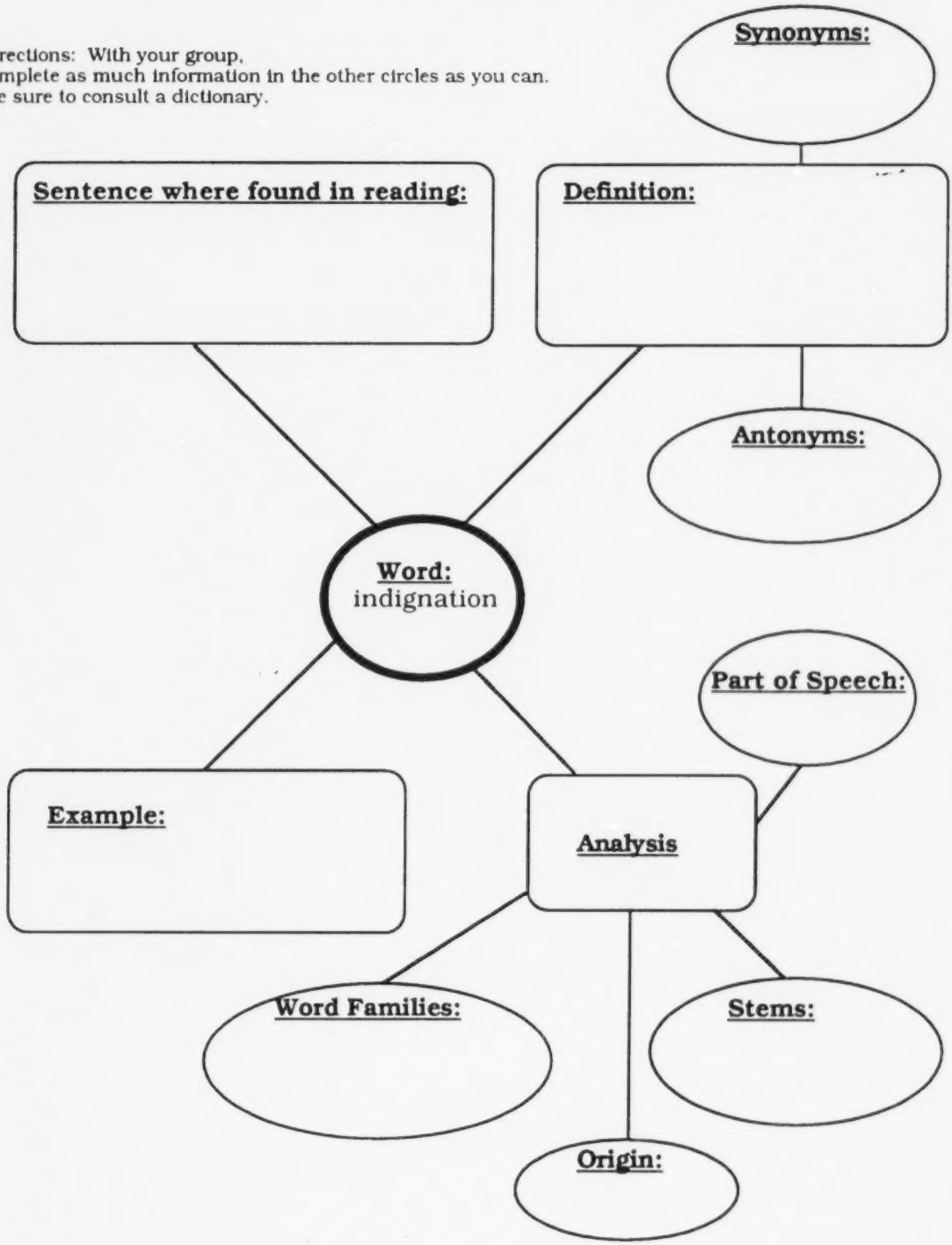
3 - 5
- Use dictionaries and thesauruses for understanding word meanings.
- Master key vocabulary in selections provided.
- Master new vocabulary from selected lists.
- Master Latin and Greek roots.

6 - 8
- Use dictionaries and thesauruses for understanding word meanings.
- Master key vocabulary in selections provided.
- Master new vocabulary from selected lists.
- Research origins of words and language.

Archetypal Activities

Vocabulary Web Activity

Directions: With your group, complete as much information in the other circles as you can. Be sure to consult a dictionary.



* Select three Latin prefixes and one Greek prefix from the following list to learn. Use appropriate reference sources to learn the meaning of words using those prefixes provided as examples. For extra credit and fun, 1) find words that mean the same thing as each example in a thesaurus and list all synonyms you find, 2) think of words that mean the opposite and list all antonyms you can think of, and 3) find two new examples of words using the prefix.

Prefixes

Prefix	General Meaning	Examples
Old English Origins		
for-	away, off, from	forsake, forbid
fore-	before, previous	foreword, forethought
mis-	badly, not, poorly	misfit, misfire
Latin Origins		
ab-	from, off, away	abdicate, abstain
ad-	to, toward, very	advocate, advance, adopt
ambi-	around, both	ambition, ambidextrous
ante-	before, previous	antecedent, anterior
bene-	well, good	benediction, benevolent, benign, benefactor
bi-	two, twice	bisect, bilateral
circum-	around, surrounding	circumvent, circumscribe, circumstance
con-	with, together, very	concede, concentric, concert, condescend, congenital
contra-	against, opposing	contradict, contravene
de-	away, from, out	demur, demolish
demi-	half	demigod, demitasse
ex-	away, from, out	expel, extent, excise
extra-, extro-	outside, beyond	extrovert, extracurricular
in-	in, into, within	induct, incapable, insoluble, insurgent
inter-	among, between	intermittent, intercede, intersperse, interact
intra-	within	intramural, intravenous
mal-	bad, badly	malevolent, malicious, malpractice, malign
non-	not	nonentity, nondescript
ob-	toward, against, over	obtrude, obstruct, object
omni-	all, everywhere	omniscent, omnivorous, omnibus, omnipotent
per-	through, thoroughly	permeate, percolate, pernicious
post-	after, following	postpone, postscript
pre-	before	preclude, preamble, prevent

Prefixes

Prefix	General Meaning	Examples
pro-	forward, favoring, in place of	proceed, prolabor, pronoun, projection
re-	back, backward, again	revoke, recede
retro-	back, backward	retrospect, retroactive
semi-	half	semiconscious, semiannual
sub-	under, beneath	subsist, subjugate
super-	over, above, extra	supervise, superscript
trans-	across, beyond	transcend, transfusion
ultra-	beyond, excessive	ultraviolet, ultramodern
Greek Origins		
a-, an-	lacking, without	amorphous, anarchy
amphi-	around, both	amphibian, amphitheater
ana-	back, throughout, against	anagram, anachronism
anti-	against, opposing	antipathy, antithesis
apo-	from, away	apology, apostate
arch-, archi-	first, chief	archbishop, architect
cata-	down, away	catalyst, catastrophe
dia-	through, across, apart	diameter, diagnose
en-, em-	in, within, among	endemic, empirical
epi-	on, over, outside	epidermis, epigram
eu-	good, well	eulogy, euphemistic
hyper-	excessive, over	hypercritical, hyperbole
hypo-	under, beneath	hypodermic, hypothesis
meta-	change of, over	metamorphosis, metaphor
para-	beside, beyond	parallel, paraphrase
peri-	around, near	periscope, perimeter
syn-, sym-	together	synchronize, sympathy, synopsis, symphony

C. Apply standard English usage in written and oral contexts.

K - 2
- Use correct symbols for capitalization in given contexts.
- Develop spelling skills at appropriate levels.
- Detect and correct common usage errors.

3 - 5
- Use correct symbols for capitalization in given contexts.
- Develop spelling skills at appropriate levels.
- Detect and correct less common usage errors.

6 - 8
- Use correct symbols for capitalization and punctuation in all written contexts.
- Develop spelling skills at appropriate levels.
- Analyze usage problems in English.
- Use correct forms of standard English in all written and spoken work.

Archetypal Activities

* Sample Punctuation Activity

Read the letter below. Choose the word or phrase with correct punctuation to fit each numbered blank.

43 Longview Lane
___(1)___

May 13, 1990

___(2)___

I was really glad to get your letter. __(3)__ I hope you'll be back soon for a visit. You can stay with us whenever you're in town.

There have been a few changes since you left. __(4)__ my baby sister has gone from crawling to walking. Last week she got into my dresser and pulled out all my clothes. __(5)__ I'll have to keep my eye on her from now on.

__(6)__ moved into your old house. We invited them to dinner last night. __(7)__ Joe, Nan, and Sally. Joe is my age, so I hope we'll become friends. I promised to show him around school. He's going to be in __(8)__ class.

I should finish this letter and get to bed. Please write again when you get a chance. I miss you.

Your friend,

Dennis

---

1. A Wells. Maine
   B Wells; Maine
   C Wells Maine
   D Wells, Maine

2. A Dear Stephen!
   B Dear Stephen:
   C Dear Stephen,
   D Dear Stephen;

3. A Its still hard to believe that youve moved away
   B It's still hard to believe that you've moved away.
   C It's still hard to believe that youve moved away.
   D Its still hard to believe that you've moved away.

4. A All of a sudden--
   B All of a sudden,
   C All of a sudden;
   D All of a sudden!

5. A What a mess!
   B What a mess.
   C What a mess?
   D What a mess

6. A A new family, the Olsens,
   B a new family: the Olsens,
   C A new family the Olsens
   D A new family the Olsens:

7. A There are three children.
   B There are three children,
   C There are three children
   D There are three children:

8. A Mrs. Freemans
   B Mrs. Freeman's
   C Mrs. Freemans'
   D Mrs. Freeman's

--from Hayes, Jeri (1991)
School Study Guide. NY: Random House

* Sample Activity for Usage

- For each question, read the entire sentence carefully but quickly.
- Go back over the sentence, looking at each underlined portion to see whether anything needs to be changed to make the sentence correct.
- If you find an error, circle the letter of it.
- If you don't find an error, don't waste time searching for one. Circle the (E), No error, to indicate that you believe the sentence is correct as written.

1. One of the goals of (A) women's organizations is to encourage (B) projects that will make (C) life easier for (D) working mothers. No error. (E)
2. Probably (A) the best-known baseball player of all time (B), Babe Ruth established a record for lifetime home runs that has only recently been broke (C) (D). No error. (E)
3. Many travelers claim having seen (A) the Abominable Snowman, but (B) no one has proved that such a creature (C) actually (D) exists. No error. (E)
4. The administration's statements on (A) economic policy indicates (B) that the elimination of (C) hunger will be given (D) first priority. No error. (E)

Source: The College Board (1991). Taking the SAT 1991-92. Princeton, NJ: The College Board.

D. Evaluate effective use of words, sentences, and paragraphs in context.

K - 2
- Design written and oral messages for a variety of purposes (e.g., to express feelings, to share information, to persuade).
- Use multiple resources to develop messages.
- Discriminate between effective and ineffective word choices.
- Detect word, sentence, and paragraph errors in given passages.

3 - 5
- Develop messages for various purposes and audiences.
- Discriminate between effective and ineffective sentences.
- Evaluate peer messages for effective communication.
- Detect word, sentence, and paragraph errors in given passages.

6 - 8
- Create messages based on specific parameters of audience, purpose, and available resources.
- Discriminate between effective and ineffective paragraphs.
- Evaluate self and peer messages for effective communication.
- Detect word, sentence, and paragraph errors in given passages.

Archetypal Activity

Directions: Read each paragraph and answer the question that follows.

1. Quebec, the largest of Canada's ten provinces, differs from the others in one important way. Over 80% of its residents are of French, rather than British, descent, and many speak French as their main or only language. _____ As a result, many Quebec citizens favor the idea of seceding from Canada and forming a separate country.

Which sentence best fits the blank in the paragraph?

A. Relations between Quebec and the English-speaking provinces were very tense during the two world wars.
B. Millions of tourists visit Quebec each year.
C. France turned control of Canada over to Great Britain in 1763.
D. This cultural difference between Quebec and the rest of Canada has created political problems over the years.

2. A critical element of applying for a job is the letter you send with your resume or application. A good cover letter persuades the recipient to look at the rest of your application. State clearly but briefly why you are interested in the job and what your qualifications are. _____

Which sentence best fits the blank in the paragraph?

A. Dress nearly and arrive on time for your interview.
B. Your resume should list your major school and community activities.
C. Make sure your letter is correctly punctuated and neatly typed.
D. Look the interviewer in the eye and speak in a clear, firm voice.

3. [1] Although knives and spoons have been in use since the days of the cave dwellers, forks are a relatively recent invention. [2] The earliest knives were made out of stone. [3] When they first appeared in the eleventh century, forks were considered scandalous and were denounced by the Church. [4] As late as the seventeenth century, the use of a fork was considered cause for ridicule. [5] It was not until the late eighteenth century that forks came into common use.

Which sentence does NOT belong in the paragraph?

A. 2 B. 3 C. 4 D. 5

4. [1] On certain days it seemed as though winter had frozen in place. [2] A swirling mist of snow was the only hint of movement on the hard, bare landscape. [3] The sun struggled to clear the hills, lingered gloomily, and sank below the horizon again. [4] Skiers in bright clothing called gaily to each other as they raced toward the cheerfully lit cabin.

Which sentence does NOT belong in the paragraph?

A. 1 B. 2 C. 3 D. 4

5. _____ There are many natural controls. One of the best is companion planting, in which plants that repel certain insects are sown near plants most likely to be attached by those same insects. For example, Mexican bean beetles hate potatoes. Plant potatoes near your beans and you have instant protection for your beans!

Which is the best topic sentence for this paragraph?

A. Ladybugs and praying mantises help the gardner by eating other insects.
B. It is not necessary to use chemicals to control garden pests.
C. A protective spray for the garden can be made from group-up marigolds mixed with water.
D. Most common garden chemicals are safe if used properly.

6. _____ In 1587 a group of English colonists settled on the island. Their leader, John White, sailed back to England for supplies but was delayed there for over two years. When he finally returned in 1590, the colonists had vanished. The word CROATOAN carved into a tree was the only clue to their disappearance.

What is the best topic sentence for this paragraph?

A. The first attempt to settle Roanoke Island took place in 1585.
B. No one knows what became of the Lost Colony of Roanoke Island.
C. English colonists in the New World faced many hardships.
D. Roanoke Island in North Carolina has an interesting history.

7. 1 So Tilden's political party challenged the electoral college's vote count.
2 Rutherford B. Hayes beat Samuel Tilden by only one electoral vote.
3 Congress had to appoint a special commission to decide on the winner.
4 The election of 1876 was the closet presidential race in U.S. history.

Which arrangement of the sentences would make the best paragraph?

A. 4-2-1-3 B. 2-1-3-4 C. 4-1-2-3 D. 2-4-1-3

8. 1 Satchel Paige was one of the greatest pitchers ever to play baseball. 2 After the major leagues were integrated in 1947, Paige joined the Cleveland Indians. 3 However, for almost 30 years he was not allowed to play in the major leagues because he was black. 4 His pitching helped Cleveland win the American League championship in 1948.

Which arrangement of the sentences would make the best paragraph.

A. 1-2-3-4 B. 1-3-2-4 C. 1-4-2-3 D. 1-3-4-2

Goal #4: To develop listening/oral communication skills.

Learner Outcomes

Students will be able to:

A. Discriminate between informative and persuasive messages.

K - 2
- Identify verbal and nonverbal cues to meaning.
- Identify different points of view in oral passages.
- Listen attentively to various media presentations of appropriate length (20 minutes).
- Use appropriate audience/listener response.
- Follow multi-step oral directions.

3 - 5
- Develop an outline or concept map based on oral messages.
- Focus and sustain attention during an oral presentation of 30 minutes.
- Ask appropriate questions regarding oral presentations.
- Analyze key features of informative and persuasive messages.
- Research various messages to determine whether they are informative or persuasive.

6 - 8
- Focus and sustain attention during a presentation of 45 minutes.
- Develop a content outline of oral presentations.
- Provide constructive feedback to speakers in the form of questions and comments.
- Make valid inferences and judgments about an oral message.
- Analyze bias in oral and written messages.
- Debate current issues, using both informative and persuasive approaches.

Archetypal Activities

- Watch a videotape of a presidential debate. Take notes on key points made on a particular issue. Identify informative versus persuasive elements used by each candidate.

- Read an editorial in your daily newspaper. Underline key points. Label aspects of the editorial as informative or persuasive. In groups of three, discuss each editorial read and answer the following questions.

  --Based on the three editorials read in your group, are the editorials informative or persuasive? Why do you think this?
  --What reasons might an editorial writer have for using persuasive techniques?
  --Identify all the persuasive strategies used in your editorials.

B. Evaluate an oral persuasive message according to main idea and arguments cited to support it.

K - 2
- Identify argument elements.
- Identify ways a speaker persuades an audience.
- Judge reasons for one speaker being more believable than another.

3 - 5
- Analyze argument patterns, given oral and written pieces.
- Identify specific strategies and fallacies of persuasion including straw man, hidden variables, and "yes yes" in written and oral pieces.
- Use Creative Problem Solving to judge a persuasive message on a simple topic.
- Evaluate credibility of speakers based on a set of predetermined criteria.

6 - 8
- Evaluate argument patterns given oral and written pieces.
- Use specific strategies of persuasion in oral and written argument.
- Use Creative Problem Solving to judge a persuasive message on a complex topic.
- Develop criteria for judging the credibility of speakers in various areas.

Archetypal Activities

- In groups of four, follow the creative problem solving model to judge the components of the defense attorney's closing argument in the film or book Twelve Angry Men, by Reginald Rose (or a Perry Mason television segment).

- Read a Sherlock Holmes story of your choice. Choose one of his arguments and evaluate it, according to argument pattern, key strategies of persuasion, decision-making, and credibility of the speaker. Grade Holmes from A-F on each component of his argument.

C. Develop skills of argument formulation (claim, data, and warrant).

K - 2
- Identify elements of argument formulation in basic written and oral form.
- Develop argument claims (conclusions).
- Use a variety of resources to provide data (support) for claims given.
- Given claims and supporting data, develop appropriate warrants (chain of reasoning).

3 - 5
- Identify elements of argument formulation in intermediate level written and oral forms.
- Use debate to demonstrate argument formulation elements.
- Use at least three types of sources to provide data support for given claims.
- Evaluate oral arguments using argument formulation elements as criteria.

6 - 8
- Identify elements of argument formulation in advanced level written and oral forms.
- Develop an effective argument in oral form using current issues.
- Develop an effective argument in written form using current issues of interest.
- Evaluate written and oral arguments, using a predetermined checklist of argument elements as criteria.

Archetypal Activities

- In groups of four, analyze the following persuasive essay that explains a preference for a particular type of music. Use concept mapping to help you. Evaluate the effectiveness on a 1-6 scale, 6 being high. Provide reasons for your judgment. One person from each group will present and discuss the findings.

Rock Around the Clock

"Well, you're getting to the age when you have to learn to be responsible!" my mother yelled out.

"Yes, but I can't be available all the time to do my appointed chores! I'm only thirteen! I want to be with my friends, to have fun! I don't think that it is fair for me to babysit while you go run your little errands!" I snapped back. I sprinted upstairs to my room before my mother could start another sentence. I turned on my radio and "Shout" was playing. I noted how true the song was and I threw some punches at my pillow. The song ended and "Control" by Janet Jackson came on. I stopped beating my pillow. I suddenly felt at peace with myself. The song had slowed me down. I pondered briefly over all the songs that had helped me to control my feelings. The list was endless. So is my devotion to rock music and pop rock. These songs help me to express my feelings, they make me wind down, and above all they make me feel good. Without this music, I might have turned out to be a violent and grumpy person.

Some of my favorite songs are by Howard Jones, Pet Shop Boys, and Madonna. I especially like songs that have a message in them, such as "Stand By Me", by Ben E. King. This song tells me to stand by the people I love and not to question them in times of need. Basically, this song is telling me to believe in my friends, because they are my friends.

My favorite type of music is rock and pop rock. Without them, there is no way that I could survive mentally. They are with me in times of trouble, and best of all, they are only a step away.

Source: California State Department of Education (1988). Reprinted in, "California: The State of Assessment," Anderson, R.L. (Ed), Developing Minds, Art Costa, pp. 314-25.

- Now, in groups of two, analyze the following evaluative essay written for the same purpose using concept mapping to help you. Evaluate the effectiveness of its claim, supporting data, and warrant in discussion. Orally share your findings.

Can I Prove Rock Music Is Better?

It's certainly hard to objectively judge music based on justifiable criteria because most people don't have any real standards for the music they listen to other than they like it. My friends and I are probably no different from other people. We listen to music we like because we like it. But this assignment asks me to give good reasons why we like what we like. I'm not sure I can, but I'll try.

I first wonder what would be a really good reason for liking any kind of music (other than it sounds good to you). Well, I suppose that one possible good reason for preferring one kind of music to another is that it expresses better the problems we face and what we can do to solve those problems.

Does this give me a good reason for preferring rock music to other kinds? Perhaps so. Certainly, rock music is often about problems that we have: problems of love and sex, school and parents, drugs and drink. I'm not sure, however, whether the "answers" in the songs actually are really good answers or just answers that appeal to us. They might even increase our prejudices about parents, teachers, school, and love. I'm not sure.

Another possible good reason for preferring one kind of music to another is that it is written better or more skillfully performed. Can I truthfully say that rock music is more skillfully written or performed than other kinds of music? In all honesty I cannot.

So what is my conclusion? It is this. I am unable to give any objective reason for liking rock music. My friends and I are like most people. We like the music we listen to just because we like it. For better or for worse, that's all the reason we have. What do you think? Can 15 million teenagers be wrong?

Source: California State Department of Education (1988). Reprinted in, "California: The State of Assessment," Anderson, R.L. (Ed), Developing Minds, Art Costa, pp. 314-25.

D. Organize oral presentations, using elements of reasoning as a basis.

K - 2
- Organize an effective 5 minute presentation.
- Develop a concept map of central ideas in oral presentations (outline, web, other).
- Evaluate oral presentations of peers and self.

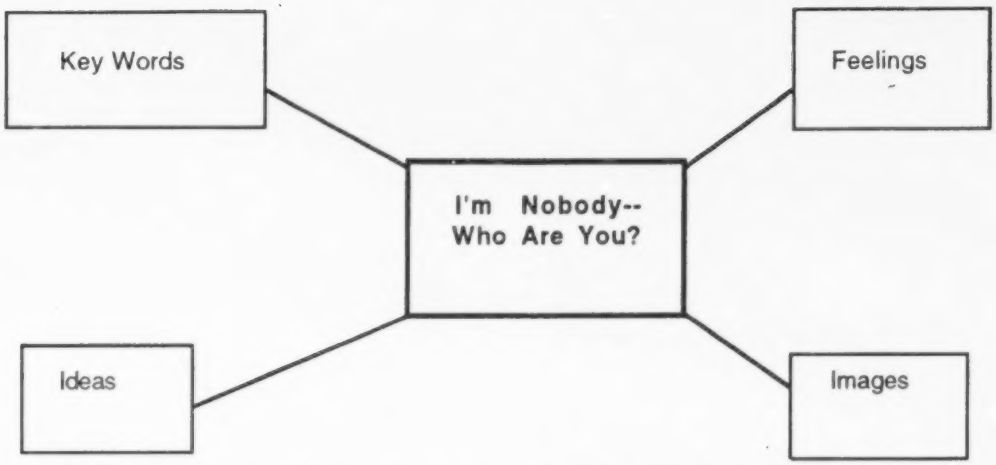
3 - 5
- Organize an effective 10 minute presentation.
- Develop a detailed concept map of central ideas in oral presentation (outline, web, other).
- Evaluate oral presentations of peers and self.
- Develop criteria for judging oral presentation sequencing skills.

6 - 8
- Organize an effective 20 minute presentation.
- Develop a set of key statements based on concept maps.
- Evaluate oral presentations of peers and self.
- Develop criteria for judging oral presentation sequencing skills.

Archetypal Activities

- Use the following web to map words, ideas, images and feelings that come to mind based on your reading of the following poem by Emily Dickinson.

I'm nobody--Who are you?
Are you nobody too?
Then there's a pair of us--don't tell.
They'd banish us, you know.
How dreary to be somebody,
How public like a frog.
To tell your name the livelong day
To an admiring bog!



- Discuss your webs in groups of four and create a group web of the poem. Have one person share from each group.

Questions to ask:

--How were your webs similar to and different from each other?
--What if Emily Dickinson were here? What would she have said was her most important idea in the poem? What evidence could you present to support your perspective?
--Why is the frog image so effective? Can you create another image that works as well in the following model:

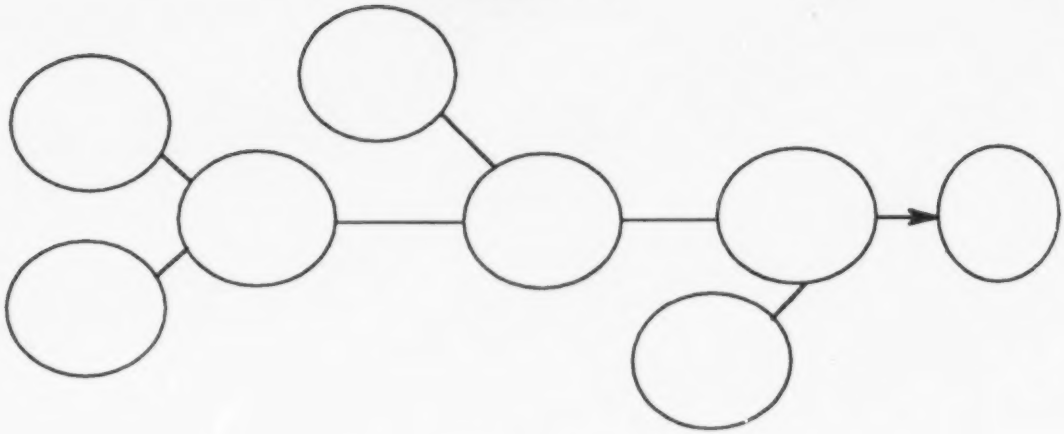
"Important people are like _____ because they _____ ."

- Choose a short poem from one of the following American authors, map it, and prepare a 5 minute presentation on its meaning. Use one of the following graphic organizers: concept map, generalization scheme, or cause and effect model (see next page for models).

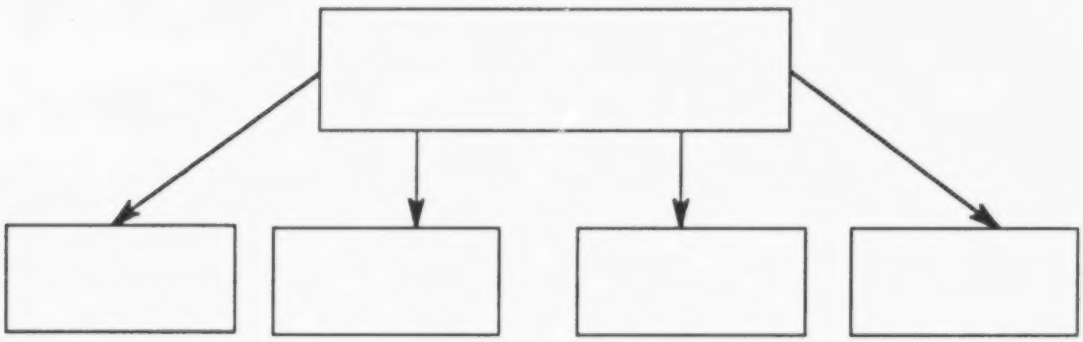
--Emily Dickinson
--Walt Whitman
--Robert Frost
--Langston Hughes
--Maya Angelou

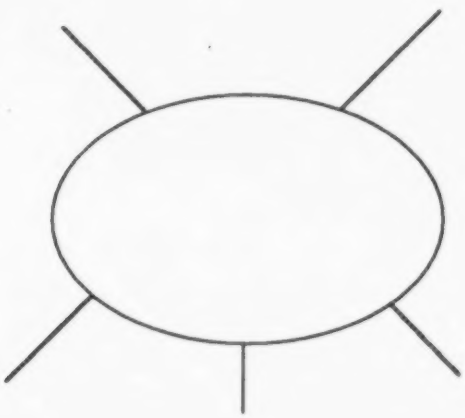
Graphic Organizer Options

Causal Networks



Problem/Solutions





--Marzano, 1992

Performance Assessment Protocols for Language Arts

The development of performance assessment for this project was based on a careful study of several sources including the National Assessment of Educational Progress 1990 Portfolio Study (National Center for Educational Statistics, 1992) and the Reading Framework (National Assessment Governing Board, 1992). The assessment approaches developed for each of the units were intended to span the four language arts strands and the designated grade levels at K-8. Some adaptations were made for primary age students. The basic format of the activities is the same for all units, but the literature selections and writing prompts are tailored for each unit. Authentic means of performance assessment were developed and incorporated for each strand with the activities serving both as assessments and learning experiences. Examples of archetypal assessment activities that were used in the pilot units for each goal are included in this section of the framework.

The purposes of the performance assessment approach used in the project were:

- to assess learner outcomes of significance in the classroom
- to derive important data for planning apropriate instruction
- to determine needed emphases on the instructional process

Teachers are encouraged to use the assessments in a dynamic way to enhance overall instruction. The assessments should therefore be treated as a part of the instructional package, be discussed and taught to immediately after students have completed them.

The protocols included here are samples of items that were used as pre-assessment and post-assessment instruments in an effort to monitor effectiveness of the units. The scope of this project does not attempt to include the universe of all possible language arts outcomes. Similarly, not all of the outcomes that were highlighted could be assessed through the pre/post assessment instruments. These were chosen since they addressed a representative sampling of outcomes yet were able to be administered in a classroom within a reasonably short period of time. These do not constitute the only recommended means of assessment for these units as other assessment activities are also included in individual lessons or are carried out over a longer period of time. All language arts outcomes were assessed in one or more of these activities.

Literature

Pre-assessment was based on the first literature selection of each unit; post-assessment was based on the last literature selection. Each piece of literature was selected in collaboration with the teacher to be tailored to her unit's focus and the developmental level of her students. Regardless of the specific selections, each student was asked to respond to the following aspects of the selection:

1) *State the main idea of the story in a sentence or two.*
Assesses content outcome 1A: Describe what a selected literary passage means.

2) *What is meant by the following sentence?* " _____ "
Assesses content outcome 1C: Makes inferences based on information given in passage.

3) *What does the story say about change?*
Assesses content outcome 1C and concept outcomes about change, cited on page ( ).

4) *Create a title for the selection and support your choice with two reasons from the selection.*
Assesses content outcome 1D: Create a title for a reading selection and provide a rationale for the selection to justify it.

The questions are intended to probe the student's ability to derive meaning from a piece of literature. The first question looks at a global notion of meaning (main idea) while the second focuses on a specific sentence usually where some inference and interpretation are required. The third item not only explores the student's ability to make inferences but also reaches into the concept dimension of learner outcomes to evaluate a student's identification and interpretation of the concept of change in a piece of literature. Content outcome 1B (Cite similarities and differences in meaning among selected works of literature) is better suited to an in-class discussion or longer term reading/writing assignment than to confine it to a restricted time period. Such a writing piece would likely be included in a portfolio of student work.

The following protocol is an example of an assessment in literature, accompanied by administrative and scoring instructions.

Post-Assessment for a 7th grade Language Arts Unit

Goal #1: To develop analytical and interpretative skills in literature.

Directions to the teacher: Hand out copies of "The Lottery" by Shirley Jackson. Instruct students to read the story and answer the following questions. Allow ample time to read the story and answer the questions.

1. What are some of the important ideas in the story? What do you think is the most important?

2. On page 462, Old Man Warner says, "First thing you know, we'd all be eating stewed chickweed and acorns." Why did he say this? What does it mean?

3. What does the author say about change in this piece of writing?

4. The author entitled this story "The Lottery." Create a different title and support your choice with two reasons from the story.

Criteria for Scoring Goal #1 Assessment Items

Goal #1: To develop analytical and interpretative skills in literature.

Directions to the teacher: Score item 1 for the whole class before scoring 2, and so on. It is best to read through all responses to item 1 before assigning numerical scores.

1. State the main idea of the story in a sentence or two.

   0 no response.
   1 simplistic statement about the story is made with no elaboration; includes only part of the main idea; vague or confusing response; creates title rather than stating the main idea; shows little grasp of the main idea.
   2 cites simple story line and includes some detail and description of the story line; summary.
   3 shows a comprehensive grasp of significance of passage or story; shows some insight to theme.

2. Use your own words to describe what the significance of the following sentence is.

   0 misses the meaning/ no response/ restates author's words.
   1 incomplete/response hints at the meaning but expression of it is vague.
   2 accurate but literal/response shows good grasp of meaning but does not elaborate.
   3 interpretative/response is on target with some elaboration; shows some insight.

3. What does the author say (believe) about change in this story? Support what you say with details from the story.

   0 misses the mark/no response.
   1 a statement about change is made but is disjointed, vague, or shallow.
   2 a valid, understandable statement or generalization about change is made (perhaps a hint of support is included).
   3 a valid statement or generalization is made and supported.

4. Create a title for this selection. List two reasons based on the reading.

   0 no response given or title makes no sense/is off base.
   1 utilitarian title; no reasons given or they are merely a rewording of the title.
   2 utilitarian title accompanied by one reason that supports the title.
   3 insightful title that captures meaning and is supported or title accompanied by two reasons that support the title.

Writing

A prompt for a persuasive essay was generated from the first and last literature pieces or selected speeches. Students were asked to respond to an issue by:

1) *Listing three reasons that someone might agree with a given point of view.*
2) *Listing three reasons that someone might disagree with a given point of view.*
3) *Writing an essay or a letter arguing their own point of view on the issue.*

The first two items were considered prewriting activities and were not scored. The third item is an assessment of content outcome 2D (Develop a persuasive essay.) Emphasis was placed on evaluating the quality of the student's arguments rather than on mechanics. NAEP (1990) data indicates a need for but lack of emphasis in this area. For purposes of pre- and post-assessment, outcome 2D was determined to be the most convenient to administer for data collection purposes. Selecting an issue of significance, identifying sources that support a thesis statement, and the three phase revision process require more time and ongoing development than can be assessed in a brief activity. However, the remaining outcomes should by assessed through ongoing activities in these areas with products placed in a portfolio. (A sample Essay Evaluation Form and sample Formal Writing Assessment form are included after the pre/post assessment samples in this section.)

The following is an example of an actual writing assessment protocol used in the project. It is accompanied by a suggested scoring guide.

Post-Assessment for Writing

Directions to the teacher: After students have read "Poor People" and completed the literature interpretation assessment, ask them to respond to the following directions.

Assume that a judge must approve the adoption of the children that were taken in by Zhanna and her husband.

A) List three reasons why someone might agree that Zhanna and her husband should take in the two orphaned children.

B) List three reasons why someone might disagree with their decision to take in the two children.

C) Write one of the following two letters:

1) a letter from Zhanna and her husband arguing that they should keep the children.

or

2) a letter from the judge to Zhanna and her husband arguing that they should not adopt these children.

The letter should be as clear and convincing as possible. Include reasons for your point of view.

Criteria for Scoring Writing Pre- and Post-Assessment Items

Parts A and B of the writing assessment were not scored as they were considered to be pre-writing exercises. Part C was scored using the following rating scale:

0	No response.
1	Point of view expressed reasons given are inconsistent, vague, or do not make sense.
2	A. Point of view with one clear reason that is not explained or B. Point of view with multiple reasons that are marginal or shallow in substance.
3	A. Point of view plus multiple reasons that are clear and convincing but not fully developed. None of the reasons are elaborated. or B. Point of view plus one reason that is fully developed, elaborated.
4	A. Point of view with multiple reasons that are fully developed and elaborated. May contain a brief reference to the opposite point of view.
5	A. Point of view with multiple reasons that are fully developed and elaborated. At least one of the elaborations is developed through the use of rhetorical devices (such as sequence of events, cause and effect, comparison/contrast, classification, problem/solution, point of view, drawing conclusions).

--adapted from the 1990 NAEP Portfolio Study

The following writing evaluation form is included as a sample of an instrument that may be used for assessing writing that is done at various times within the unit.

Persuasive Writing Assessment

Name _____ Date_____

Elements of persuasive writing	Needs Improvement	Adequate	Excellent
--problem or issue stated	1	2	3
--point of view given and described	1	2	3
--multiple reasons given to support point of view	1	2	3
--conclusion derived from described reasons	1	2	3
Elements of mechanics			
--choice of vocabulary	1	2	3
--correct use of language	1	2	3
--correct use of language mechanics (e.g., capitalization and punctuation)	1	2	3
--legibility	1	2	3

Language Study

A grammar pre-test and a vocabulary pre-test were administered at the beginning of the unit. Similar post-tests on each were administered at the conclusion of the unit. For purposes of this project, a grammar packet was developed for independent use by students. The assessment materials included here are designed to be used before and after completion of those materials.

Outcome 3C (Apply standard English usage in written and oral contexts) and 3D (Evaluate effective use of words, sentences, and paragraphs in context) need to be evaluated in an ongoing way. The sample writing Self-Assessment on page 22 of this Framework is one way of monitoring those outcomes.

Sample grammar and vocabulary assessments are included on the following pages.

Name _____
Date _____

Vocabulary Assessment - Grade 5

For each word in bold print, choose the word or phrase that most nearly has the same meaning.

1. **anticlimax**
   a) unhappiness b) peak c) punishment d) let-down e) explosion

2. **biennial**
   a) yearly b) impressive c) favorable d) every two years e) celebrated

3. **commensurate**
   a) equal b) evacuated c) having nothing in common d) persistent e) beginning

4. **dissuade**
   a) expand b) advise against c) convince d) smooth over e) criticize harshly

5. **equilibrium**
   a) agitation b) balance c) fairness d) power e) contribution

6. **extraneous**
   a) not essential b) effective c) expressive d) difficult e) heavy

7. **posthumous**
   a) undecided b) late c) hilarious d) badly decayed e) happening after one's death

8. **semiannual**
   a) twice a year b) every 2 years c) occasional d) happening in spring and fall e) seldom

9. **symbiotic**
   a) representative b) brightly colored c) living together harmoniously d) wicked
   e) well behaved

10. **triad**
    a) government b) nature walk c) offspring d) group of three e) open courtyard

11. **interlude**
    a) journey b) period between events c) unhappy experience d) request
    e)required assignment

12. **posterity**
    a) wealth b) ancestors c) descendents d) poverty e) fame

13. **equity**
    a) insult b) fairness c) wealth d) knowledge e) joy

14. **synopsis**
    a) condensed statement b) cooperative action c) long form d) definition e) punishment

15. **malevolent**
a) kindly b) primitive c) fruitful d) stupid e) wishing evil

16. **premonition**
a) marsh b) lavish gift c) elaborate procedure d) consequence e) forewarning

17. **unconventional**
a) ugly b) belonging to a group c) unusual d) uncertain e) rigid

18. **subordinate**
a) poor b) lower rank c) between d) under water e) unpleasant

19. **circumscribe**
a) turn over b) rotate c) slide d) draw a line around e) move around

20. **confederate**
a) patriot b) ally c) enemy d) traitor e) impostor

Grammar Assessment - Grade 5

(25 questions, 4 points each)

Fill in the Blank

1. A group of words that has a subject and a predicate is called a _____.
2. The noun or pronoun that the sentence is about is called the _____.
3. The part of the sentence that says something about the subject is called the _____.
4. How many kinds of words are there in our language? _____
5. A word that names a person, place, or thing is called a _____.
6. A word that modifies a noun or pronoun is called an _____.
7. A word that shows action is called a _____.
8. A word that joins two words into a pair is called a _____.
9. A word that shows emotion is called an _____.
10. A word group acting as a single part of speech is a _____.

Underline the Subjects of These Sentences

11. The engineer designed a building.
12. Leonardo painted a beautiful painting.
13. Yes, the boy and the girl became friends quickly.
14. The explorer Balboa discovered the Pacific Ocean.
15. Caesar and his Roman legions defeated the Gauls in France.

Circle the Correct Answer

16. In the sentence "The engineer designed a building" the word engineer is a
    a. noun b. pronoun c. adjective d. adverb
17. In the sentence "The engineer designed a building" the word designed is a
    a. noun b. verb c. adjective d. adverb
18. In the sentence "The engineer designed a building" the word a is a
    a. conjunction b. adverb c. preposition d. adjective
19. In the sentence "Yes, the boy and girl became friends quickly" the word and is a
    a. conjunction b. preposition c. interjection d. adverb
20. In the sentence "Yes, the boy and girl became friends quickly" the word yes is a
    a. conjunction b. preposition c. interjection d. adverb
21. In the sentence "Yes, the boy and girl became friends quickly" the word quickly is a
    a. adjective b. adverb c. interjection d. conjunction

22. In the sentence "Caesar defeated the Gauls in France" the word in is a

a. conjunction b. preposition c. interjection d. adverb

23. In the sentence "Caesar defeated the Gauls in France" the word defeated is a

a. verb b. conjunction c. preposition d. adverb

24. In the sentence "Leonardo painted a beautiful painting" the word beautiful is a

a. noun b. verb c. adjective d. adverb

25. In the sentence "Leonardo painted a beautiful painting" the word painting is a

a. noun b. verb c. adjective d. adverb

An Extra Challenge

Explain, in your own words, why grammar is important.

Listening/Oral Communication

The assessment protocol for this strand requires students to watch a videotape of a 6-7 minute persuasive speech, take notes, and explain the main points of the speech in writing. Videotapes of speeches that were comparable in complexity were selected or pre/post use. Most of the content outcomes under Goal #4 require more time to assess than was available in the pre/post assessment sessions of the units. It was possible to assess listening through the use of a short videotaped speech. Frequent oral presentations and opportunities for listening need to be included and assessed throughout the unit. A sample rating form for these activities is included after the pre/post assessment instrument.

The following is an example of pre- assessment protocol that was used in the project. It is accompanied by a suggested scoring guide.

Oral Communication Pre-Assessment

Directions to the teacher: Show the videotape entitled "Seatbelts: A Habit that Could Save Your Life." (7 minutes). The students may take notes during the video. Then hand out the worksheets and give students ample time to respond to the following questions.

Name: _____

1) Explain each of the main points that were developed by the speaker.

2) Organize your information by using a graphic organizer such as a concept map or a web.

Criteria for Scoring Goal #4: Listening/Oral Communication

1. Explain each of the main points that were developed by the speaker.

   Scoring:

   5 All main points are clearly identified and explained in great detail.

   4 All main points are clearly identified with some elaboration
   or
   some main points are identified along with detailed explanation.

   3 All main points are identified with minimal or no explanation.

   2 Some main points are identified, but description is incomplete.

   1 Only random facts from speech cited; listing of phrases rather than summary.

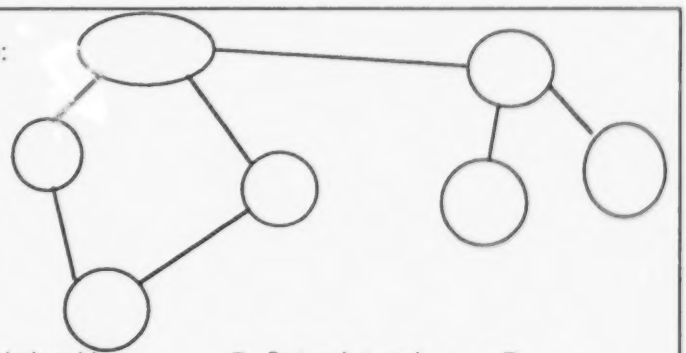
   0 No response.

2. Organize your information by using a graphic organizer such as a concept map or a web.

   Scoring: Read the map and identify any relationships that are not valid.

   - Relationships: assign 1 point for each valid relationship. (Count the number of connectors.)
   - Levels of hierarchy : assign 2 points for each hierarchical level in the longest path of the map. Do not count words that have simply been strung together without clear subordinate relationships.
   - Cross links: assign 2 points for each cross link showing a correct relationship between two concepts in different sections of the map.

Example:



Relationships:	7 @ 1 point each =	7
Levels:	3 @ 2 points each =	6
Cross links:	1 @ 2 points each =	2
Total:		15

(Adapted from Joseph Novak and Bob Gowin, Learning How to Learn)

The following speech evaluation form is one that may be used to assess student speeches that are presented as part of the unit work.

Persuasive Speech Evaluation Form

Name _____ Date_____

Use the following rating scale to evaluate each quality.

1 = Needs Improvement
2 = Adequate
3 = Excellent

_____ The purpose of the speech was clear.

_____ The speaker's reasoning was clear and logical.

_____ The basic components of the argument were evident (claim, data, and warrant).

_____ The speaker showed knowledge of the subject.

_____ The speaker addressed opposing points of view.

_____ The speaker was audible, maintained eye contact, and spoke with expression.

_____ The speaker held the interest of the audience.

The best part of this speech was:

A suggestion for improvement is:

The following form is based on Richard Paul's model of Critical Thinking. It can be used to assess all modes of communication in the language arts.

Assessment of Thinking

Rate the speaker/writer on the following criteria related to elements of reasoning:

1 = Needs Improvement
2 = Adequate
3 = Excellent

A.	Clarity	1	2	3
B.	Precision	1	2	3
C.	Specificity	1	2	3
D.	Accuracy	1	2	3
E.	Relevance of Ideas	1	2	3
F.	Credibility	1	2	3
G.	Consistency	1	2	3
H.	Completeness	1	2	3

Comments you would like to make:

Exemplary Resources for Teaching Language Arts to High Ability Learners

Aston, M. & Mills, C. (1988). *Behind the lines: An introduction to critical reading.* Baltimore, MD: Johns Hopkins University, Center for Talented Youth.

Behind the Lines is a 45 hour course designed for highly able verbal reasoners at the upper elementary and middle school levels. Designed to increase students' understanding of literature while expanding their appreciation and enjoyment, the course includes creative writing projects to enhance reading experiences.

Baskin, B. H., & Harris, K. H. (1980). *Books for the gifted child.* New York: Bowker.

Baskin and Harris first discuss the ways that books can meet the intellectual demands of gifted learners and the criteria for selecting such books. The remainder of the book is devoted to an annotated bibliography which highlights the merits of each title and its special uses with gifted learners.

Bender, D. (1982). *Censorship: Opposing viewpoints series.* St. Paul, MN: Greenhaven.

This resource reprints articles by individuals such as Phyllis Schlafly and organizations such as the American Library Association that reflect opinions surrounding a specific issue.

Boorstin, D. J. (1992). *The creators.* New York: Random.

This companion volume to *The Discoverers* (Boorstin, 1983) looks at people as creators through the history of civilization and the arts.

Boorstin, D. J. (1983). *The discoverers: A history of man's search to know his world and himself.* New York: Random.

Focusing on man's need to know and the courage of those who challenged dogmas (the "illusions of knowledge"), the author describes a chronological sequence of discovery that forms a fifteen-part history of intellectual thought and achievement. Thus, the book provides an excellent resource for interdisciplinary instruction.

Bradbury, N. M. & Quinn, A. (1991). *Audiences and intentions: A book of arguments.* New York: Macmillan.

The selections which encompass plays, novels, and histories include arguments that fail as well as those that succeed. Suggestions are given for reacting and writing.

Costa, A. L. (Ed.) (1991). *Developing minds.* (Rev. ed., Vol. 1–2). Alexandria, VA: Association for Supervision and Curriculum Development.

Volume one, "A Resource Book for Teaching Thinking," provides background, strategies, and assessment ideas for teaching thinking skills. In volume two, "Programs for Teaching Thinking," the developers of thinking programs describe their curricula.

Derwin, S. & Mills, C. (1988). *Introduction to the classics.* Baltimore, MD: Johns Hopkins University, Center for Talented Youth.

Introduction to the Classics aims to develop six to nine-year old students' critical reading abilities in the following ways: (1) through exposure to traditional and modern literary classics in a variety of genres; (2) through exercises designed to make students aware of literary technique and style; (3) through the acquisition of analytic vocabulary, and the understanding of both literary concepts and the construction of text; and (4) through a student's intuitive responses and literary imagination.

Downs, R. B. (1978). *Books that changed the world* (2nd ed.). Chicago: American Library Association.

Downs discusses revolutionary books throughout history, the societal conditions in which they were written, and the subsequent effect of the new ideas.

Great Books Foundation (1992). *An introduction to shared inquiry* (3rd ed.). Chicago: Author.

This text for the Junior Great Books basic leader training course outlines the fundamentals of leading shared inquiry discussion groups and provides sample questions and activities from the Junior Great Books curriculum.

Grun, B. (1979). *The timetables of history.* New York: Simon & Schuster.

In chart format, *The Timetables of History* identifies the significant events of each year in the areas of history and politics; literature and theater; religion, philosophy, and learning; the visual arts; music, science and technology; and daily life from the first dated year in history through 1978.

Halsted, J. W. (1988). *Guiding gifted readers: From preschool through high school.* Columbus, OH: Ohio Psychology Publishing.

Halsted's discussion of the social and emotional needs of gifted learners and the uses of bibliotherapy are followed by an extensive, annotated bibliography. The bibliography is arranged within grade levels by topics of concern to gifted learners such as identity, aloneness, getting along with others, developing imagination/using abilities, and the drive to understand.

Harris, V. J. (Ed.) (1992). *Teaching multicultural literature in grades K-8.* Norwood, MA: Christopher-Gordon.

The contributors to this volume are scholars in children's literature, and they provide an insider's perspective of the ethnic group about which they write. African American, Asian American, Native American, Puerto Rican, Mexican American, and Caribbean literature are represented with criteria for selection, discussion of authors, examples of exemplary books, and strategies for classroom use.

Hauser, P., & Nelson, G. A. (1988). *Books for the gifted child, volume 2.* New York: Bowker.

Using the same format and criteria for selection, this resource continues the work of Baskin and Harris listed above. Because none of the titles are duplicated and many of those listed in volume one remain available in libraries, the books should be used together as selection tools.

Hayakawa, S. I., & Hayakawa, A. R. (1990). *Language in thought and action* (5th ed.). New York: Harcourt Brace Jovanovich.

Readers are treated to the Hayakawas' lucid explanation of the roles and uses of language: language to persuade and control, language to transmit information, language to foster social cohesion, and language as an artistic expression.

Henderson, K. (1988). *Market guide for young writers.* Belvidere, NJ: Shoe Tree Press.

Over 100 publishing markets and contests for young writers are listed in this comprehensive guide. Teachers should contact magazine editors or contest organizers for current information before submitting student work.

Kaufer, D. S., Geisler, C., & Neuwirth (1989). *Arguing from sources: Exploring issues through reading and writing.* San Diego: Harcourt Brace Jovanovich.

The authors present a sequence of reading and writing activities that require students to summarize the positions of others, to analyze and synthesize the positions, and then to elaborate their conclusions into an original argument. They see research writing as challenging, exploratory, and fun.

Koch, K. & Farrell, K. (1985). *Talking to the sun: An illustrated anthology of poems for young people.* New York: Metropolitan Museum of Art and Henry Holt.

Starting with ancient and primitive poetry and ending with modern poetry, the ten sections of this multicultural anthology demonstrate that as the world changes the way in which people write about it, draw it, and paint it also changes. Works of art from the Metropolitan Museum of Art in New York complement the poems.

Language Files: Materials for an Introduction to Language (5th ed.) (1991). Columbus, OH: State University Press.

Originally developed as a collection of readings and exercises for an introductory course at Ohio State University called "Introduction to Language," Language Files provides succinct overviews on all aspects of linguistics. Examples of topics include: "Language Change," "Adding New Words to a Language," and "The History of English."

Marzano, R. (1992). *Cultivating thinking in English.* Urbana, IL: National Council of Teachers of English.

Marzano provides the rationale for cultivating thinking that enables the construction of meaning and offers specific language arts strategies for teachers to use.

Marzano, R. J., Pickering, D. J., Arredondo, D. E., Blackburn, G. J., Brandt, R. S., Moffett, C. A. (1992). *Dimensions of learning: Teacher's manual.* Alexandria, VA: Association for

Supervision and Curriculum Development.

The authors provide models and instructional strategies for five types of thinking (dimensions of learning) which include: attitudes and perceptions, acquiring and integrating knowledge, extending and refining knowledge, using knowledge meaningfully, and habits of mind.

Miller–Lachmann, L. (1992). *Our family our friends our world: An annotated guide to significant multicultural books for children and teenagers.* New Providence, NJ: Bowker.

Following a helpful discussion of the criteria for the selection of multicultural literature, each chapter of this comprehensive resource focuses on an ethnic group in the United States or a geographical area of the world. Each chapter includes: (1) a discussion of the issues and possible stereotypes found in the literature for that group and (2) an annotated bibliography arranged by grade level. Annotations point out deficiencies or controversies as well as strengths of the titles. The bibliographies include adult titles that focus on youth, address moral or ethical concerns of interest to them, or that present the work of major authors which makes this resource especially valuable for use with high ability learners.

National Assessment Examining Board. (1992). *Exploring new methods for collecting students' school-based writing: NAEP's 1990 portfolio study.* Washington, DC: U.S. Government Printing Office.

This report of NAEP's Pilot Portfolio Study is organized into four sections: (1) a description of the writing received from the students and information from teachers; (2) an explanation of the procedures used to evaluate the students' writing; (3) a comparison of the results of the NAEP 1990 assessment with the analysis of participants writing samples and a summary of lessons learned; and (4) sets of sample papers that illustrate how the evaluative guides can be applied.

National Assessment Examining Board (1992). *Reading framework for the 1992 National Assessment of Educational Progress.* Washington, DC: U. S. Government Printing Office.

This document contains the rationale for the aspects of reading to be assessed by NAEP and criteria for development of the assessment. Three different types of texts for reading are considered: literature (reading for literary experience); information (reading to be informed); and documents (reading to perform a task).

Novak, J.D., & Gowin, D.B. (1984). *Learning how to learn.* New York: Cambridge University Press.

Concept mapping and Vee diagramming are discussed as ways to bridge the theoretical aspects of education with the experience of students. The strategies enable students to make meaning of experience and to integrate thinking, feeling, and acting.

Paul, R., Binker, A.J.A., Jensen, K., & Kreklau, H. (1990). *Critical thinking handbook: 4th-6th grades, a guide for remodeling lesson plans in language arts, social studies, and science.* Rohnert Park, CA: Sonoma State University, Foundation for Critical Thinking.

Paul and his colleagues first offer a discussion of the elements critical thinking,

guidelines for socratic questioning and role playing, and an overview of instructional strategies. The major portion of the book is them devoted to examnples of lessons from standardized texts and a detailed explanation of how the lessons can be restructured to include critical thinking. Similar manuals are available for grades K-3 (Paul, R., Binker, A.J.A., & Weil, D., 1990) and for grades 6-9 (Paul, R., Binker, A.J.A., Martin, D., Vetrano, C., & Kreklau, H., 1989).

Purves, A. C., Rogers, T., & Soter, A. O. (1990). *How porcupines make love II: Teaching a response-centered literature curriculum.* New York: Longman.

The answer to the riddle, "How do porcupines make love?" (Very carefully!) expresses the authors' philosophy of teaching literature. They provide concrete ways to elicit and nurture students' unique responses to literature and simultaneously honor academic goals.

Ravitch, D. (Ed.) (1990). *The American reader: Words that moved a nation.* New York: Harper Collins.

This multicultural anthology of history and literature includes speeches, documents, poems, songs, and photographs. The selections are accessible to students of all ages.

Reynolds, B., Kopelke, K., & Durden, W. G. (1984). *Writing instruction for verbally talented youth: The Johns Hopkins model.* Rockville, MD: Aspen Systems Corporation.

This book outlines a model for teaching writing skills to talented youth which was developed and tested in classes of 8th and 9th graders who were judged to have college-level writing abilities.

Selzer, J. (1991). *Conversations: Readings for writing.* New York: Macmillan.

Designed to encourage college students to write on important current civic issues, *Conversations* is organized around seven themes: education, language, gender, media, civil liberties and civil rights, crime and punishment, science and society. The text provides a useful resource for teachers and students who are studying persuasion.

Sullivan, C. (Ed.) (1991). *Children of promise: African–American literature and art for young people.* New York: Abrams.

This interdisciplinary resource that includes speeches, songs, poems, paintings, and photographs traces the experience of African–Americans from slavery through the twentieth century in art and literature.

Tamplin, R. (Ed.). (1991). *The arts: A history of expression in the 20th century.* New York: Oxford.

Global in scope and organized by historical eras within the twentieth century, this beautifully illustrated work encompasses literature, visual arts, architecture, music, and the performing arts. Each chapter demonstrates the interrelationship of personal, cultural, and societal change.

Tchudi, S. (1991). *Planning and assessing the curriculum in English language arts.*

Alexandria, VA: Association for Supervision and Curriculum Development.

Starting with the premise that the perfect, single language arts curriculum does not exist, Tchudi attempts to provide curriculum planners with a understanding of current language learning theory and sound program development processes so that they can develop outstanding curriculum products.

Thompson, M. C. (1990). *Classics in the classroom.* Monroe, NY: Trillium.

Thompson argues that classics are excellent conduits for integrating language arts instruction. Their exemplary writing, themes, and portrayal of all aspects of the human condition provide excellent stimuli for thinking and discussion.

Thompson, M. C. (1990-1991). *The word within the word* (Vols. 1 & 2). Unionville, NY: Trillium.

Offering a sequenced, systematic approach to teaching English Language vocabulary, Thompson uses etymological stems which he describes as a "system of thinking, a way of building, analyzing, spelling, pronouncing, using and choosing words."

Thompson, M. C. (1991). *The magic lens: A spiral tour through the human ideas of grammar.* Unionville, NY: Trillium.

Thompson revels in the elegance of grammar and seeks to convince teachers and students that it is not only useful but fascinating. His model which uses the sentence as the foundation of instruction presents all of grammar at the beginning of the year then spirals back with reviews and increasing complexity.

Writer's market (annual). Cincinnati: Writer's Digest.

This resource provides comprehensive information on publishers. The publishers listed range from small specialized periodicals to major publishing houses.